

The New Amberola GRAPHIC

Winter
Number

*See
Dated
Auctions in
This Issue!*

Winter, 1986

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22, 23, 27, 28, 29, each .35
9 through 15, ea. .25 | 30 through 42, ea. .50
26 .40 | 43 through 54, ea. .75

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

The past few months have been especially hectic, and getting this issue out proved to be more of a chore than usual. The biggest headache was the need to move everything in storage to another location. After thirteen and a half truckloads (!) the job was completed, but now locating specific items is almost impossible.

I apologize that the promised back issues are still not out, but that situation should be remedied in March.

If all goes as planned, this issue should arrive in a more attractive envelope. The idea came from John Petty, and your neighbor should no longer be suspicious of that plain brown wrapper!

Please turn right now to the advertising section and look for the dated auction ads. Your support is necessary.

- M.F.B.

The opinions expressed in articles in The New Amberola Graphic are those of the writers and do not necessarily reflect those of the publisher. We assume no responsibility whatsoever for statements or opinions made in these pages (except for those of the editor!).

Uncle Josh at the Statue of Liberty

As we prepare to celebrate the rededication of the Statue of Liberty, it seems appropriate to let Uncle Josh make an appearance with one of his phonographic monologues. The State of Liberty recitation is one of his more elusive titles (it appeared circa 1899) and was recently acquired by collector John A. Petty who furnished us with the transcript. The record came with the original title slip, although John confesses to "doctoring up" the copy we illustrate, as the original was in pretty poor condition.



The Statue of Liberty story does not seem to be one of Cal Stewart's funnier efforts, but actually most of the Uncle Josh monologues appear this way when seen in print. Even Stewart himself admitted that his material wasn't particularly funny and that it was his unique style of delivery which sold the goods. A final note to this record: the laugh which Stewart uses is substantially different from the one we are used to on his post-1900 records. Apparently he was still in the stages of developing and experimenting with his delivery. The

laugh used here goes "a-hee-hee-haw-haw-haw," with the two hee-hee's very high pitched.

"Uncle Josh Weathersby at the Statue of Liberty"

by Mr. Cal Stewart

Columbia brown wax cylinder no. 14020

Playing time: 3:10 -- about 100 rpm

Uncle Josh Weathersby at the Statue of Liberty, Bedloe's Island, New York City. An original Yankee story by Mr. Cal Stewart. Made for the Columbia Phonograph Company of New York and Paris (Laugh).

Well, I've seen and heard tell a whole lot at various times about that Statue of Liberty you folks got down here in New York and I had come to the conclusion that (it) must be a pretty interesting sort of a sight and calculated I'd have to go and see it. Well, t'other day I got on one of them little boats what goes over to Bedloe's Island, and I went over to see that Statue of Liberty (Laugh). Well sir, that's the doggonedest, biggest lopsided over-grown woman I ever seen in my life. I walked 'round and 'round it; I couldn't tell just what to make of it at first, looked to me like a wash woman out of work standing up there with a washboard under her arm and a bar o' soap in 'er hand (Laugh).

Well, I concluded I'd like to climb up on the inside and git up around her nose or chin or ear, up there someplace... So I gave feller two-bits to let me climb up and he showed me a little pair o' stairs reminded me of steps up in t' old Ezra Hoskins' haymow; just about as narrow and twice as dark. Well, I commenced to climb and I climbed and climbed till I allowed I must be up around her chin or ear or someplace up there...well, I saw a little door and I walked out and I never was more sot back in my life; I hadn't got up any farther than her big toe (Laugh).

And I don' know what they put them horns around her head fer, because no American girl needs any horns to protect her, because if she don't want ya to hug 'er...well, you can't a dern bit more hug her than you can shoo (shoe?) a hen and

(cont. p. 7, col. 2)

ORIGINAL
TALKING SPECIALTY
By CAL STEWART.

14020

STATUE OF LIBERTY

KATE SMITH

Before Ted Collins

By Richard K. Hayes

I'm sure I don't need to introduce my favorite entertainer and good friend Kate Smith to you folks. Suffice it to say that her singing career lasted from 1926 to 1976, and that in between she became a top star of radio, records, and television, not to mention her most important role as patriotic spokesperson and singer for patriotism.

Kate doesn't have much interest in her old records; she never did. As she once proclaimed on a television special, "I'm not much for looking back. I live for today and hope for tomorrow." Furthermore, her memory of her old records was never accurate. For instance, on that same show she pointed to a facsimile of her alleged record of How Deep is the Ocean, stating that it was one of her favorite hit records. Truth is, she never recorded the song! On the day I met her - it was January 7, 1971, she was making TV commercials for Chase & Sanborn Coffee - she remarked casually as we prepared to do a taped interview at the end of that long, grueling day for her: "I was clowning around out there with some of the crew and as the pianist played When the Moon Comes Over the Mountain (her theme song for 45 years), I sang the verse. You know, Richard, I never recorded the verse." To which I quickly replied, "I hate to contradict you, but you recorded it four times (twice in 1931, and in 1937 and 1941)." She was genuinely surprised!

Kate Smith's first recording session took place on September 16, 1926, just four days before her first New York stage show opened. The show was the Eddie Dowling-James Hanley musical comedy, "Honeymoon Lane," in which Kate was cast as Tiny Little, a comic buffoon. She stopped the show with every performance; they loved her singing and dancing. Anyhow, the studio was that of Victor Records, the songs were three from "Honeymoon Lane": The Little White House, Mary Dear, and Jersey Walk. Sad to report, Victor rejected all three. Three weeks later she made test pressings of the same three numbers at Columbia studios, and again they were rejected. Then just three weeks later (it was now October 28) she redid the three selections, with James Hanley accompanying her at the piano, and the first two were released on December 30 as Columbia Record 810-D. It would be exciting to come across the rejected test pressing, especially Jersey Walk, which was never issued.

Kate's second record is a true jazz collector's item, as it was done with Red Nichols' famous septet, the Charleston Chasers, on Valentine's Day, 1927. Coincidentally for the date, one side was One Sweet Letter From You. The other was I'm Gonna Meet My Sweetie Now. The record is in utter contrast to the slow and stilted ballad arrangements on Col. 810-D. The number of this one is 911-D and the personnel are: Red Nichols (leader and cornet), Miff Mole (trombone), Jimmy Dorsey (clarinet and alto sax), Arthur Schutt (piano), Dick McDonough (banjo), Joe Tarto (tuba), and Vic Berton (drums). I'm happy to report that I recently acquired a second copy, and it will complete the Charleston Chasers record collection of a dealer friend in New Hampshire.

At Kate's third "released" recording sessions, May 26 and 28, 1927, she waxed five tunes. Just Another Day Wasted Away and the novelty Clementine (from New Or-

leans) were issued that summer (1132-D), with In the Evening/A Little Smile, A Little Kiss (1348-D) saved until 1929 for some strange reason. A fifth side, Worryin', never was issued. I'm happy to tell you that I acquired - for \$41, the most I've ever paid for any record - a vinyl test pressing of Worryin' a year or so ago, and I'm thrilled to have it.

After a hiatus of more than two years, Columbia brought Kate in to record He's a Good Man to Have Around c/w Maybe - Who Knows? on the 35¢ Harmony/Velvet Tone/Diva labels on July 12, 1929 (970-H, etc.). She had already appeared as a guest on the Rudy Vallee Hour and was singing in theatres in the New York City area, always to enthusiastic audiences. Her next two numbers for Harmony were also pressed for Metro-Goldwyn-Mayer for distribution through their theatres, Moanin' Low and Waiting at the End of the Road (999-H). The latter is the first of many Irving Berlin songs she would record over the years.



Well, the stock market crashed and on November 1, Kate recorded I May Be Wrong and Love, Your Magic Spell is Everywhere (1050-H). Four weeks later she waxed the haunting Chant of the Jungle, with the drums beating in the background, coupled with the lovely That Wonderful Something (Is You) (1069-H). Her last two recordings for 1929, alas, were never issued and the test pressings not found - yet! Both are classics: St. Louis Blues and Frankie and Johnny. The recording date was December 13 and the matrix numbers W149722 and W149723 (and I'll pay \$50 apiece for 'em!).

Comes along 1930 and George White signs Kate to star, again as a comic buffoon, in "Flying High," along with comedians Bert Lahr and Oscar Shaw. While Kate's reviews were raves and her audiences loved her, she was very sorrowful, thanks to the constant upstaging and rudeness of Lahr. She sang a powerful love song called

Without Love in the show: it was her big hit. But she never would record or sing it afterwards, as it brought back such bitter memories of the worst time in her career. During the third month of "Flying High"'s year long run, Kate recorded a song that described perfectly how she felt: Dancing With Tears in My Eyes (1170-H). I like the reverse side, a pretty sleeper called Shar-ing. Her final recording session before meeting the man who would become her mentor occurred on July 8, 1930. She recorded four sides: Don't Let Me Hold You, Baby Mine (Clarion 5015-C), I Don't Mind Walkin' in the Rain (Harmony 1191-H & Clarion 5074-C), Swinging in a Hammock (Harmony 1191-H & Clarion 5038-C) and You'll Be Coming Back to Me (Clarion 5038-C).

When Columbia A&R man Ted Collins chanced to take in a performance of "Flying High" at the George White Theatre in August, 1930, and was taken with Kathryn Elizabeth Smith's magnificent voice (not her bulk, not her comedy, not her dancing, but the voice), the result was dramatic: soon Kate's tears turned to joy, and there followed her great success story.

Kate Smith lives in retirement now, forced by poor health. She recently had her right leg amputated, an effect of sugar diabetes. She'll be 79 on May 1, and I know she loves to get cards and notes. Her address is: 5812 Chelsea Place, Raleigh, N.C. 27612. As she would say, "Thanks for Listenin'."

+ + +

P.S. Many of the records referred to in this article can be found on two LP albums issued by Sunbeam Records, 13821 Calvert Street, Van Nuys, CA 91401. The records are MFC-13: Miss Kate Smith--1926-31, and P-516: Sincerely, Kate Smith--1930-34.

+ + +

Author Richard Hayes can be reached at 59 Myrtle Ave., Cranston, RI 02910.

HERE & THERE

In our last issue we presented an interview with 96 year old Annette Faatz Anderson who shared with us her memories of working with Thomas Edison. She told us that she made only one test record and nothing commercially, but now it appears that her voice may be heard on an issued Diamond Disc after all! There is a note in the files at West Orange to the effect that Miss Faatz participated in the Mayo and Tally record of "When My Ship Comes In" (D.D. 50269), but to what extent is not known. If any readers are able to supply a taped copy of this selection, we would like to know about it and would also pass it along to Mrs. Anderson and her family.

Reader Ben Truwe gets the prize for identifying the teddy bear illustration in our last issue. It comes from Seymour Eaton's 1906 The Roosevelt Bears: Their Travels and Adventures, and he informs us that the book was reprinted in 1979 in a slightly smaller format by Dover Books. Ben tells us there is also a book called The Roosevelt Bears Go to Washington which he hasn't seen, so doesn't know if there are any talking machines featured or not.

Wendell Moore's project to reissue the complete Edison Phonograph Monthly has more or less come to a standstill, and we urge all interested collectors to contact Wendell if they want to see the project completed. This is an extremely ambitious undertaking for an individual, and to date Wendell has underwritten the cost of production out of his own pocket. There is

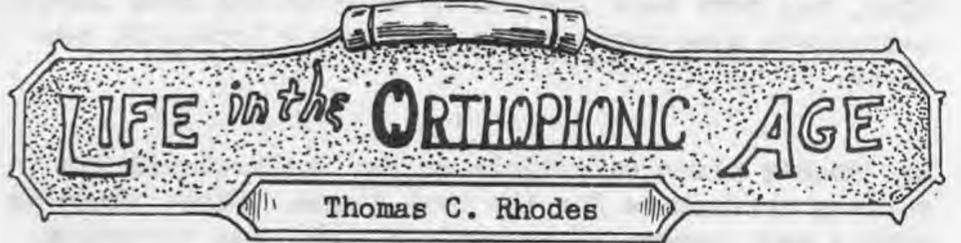
so much valuable Edison information yet to be published that we would hate to see the project abandoned for lack of support! Please contact him if you desire to see more volumes in the series, and if you haven't yet acquired any, this would be a good time to do so. Write to Wendell Moore at 3085 W. Hwy. 89-A, Sedona, AZ 86336.

Our friend Jerry Donnell writes to warn readers against buying Edison Diamond Disc styli from a west coast dealer who passes them off as genuine diamonds. They are not, and have ruined records in at least three collections Jerry knows of (including his!). Jerry feels he doesn't want to instigate a lawsuit, so we are withholding the dealer's name. However, he adds, "The ones I got from England have held up now over a year and show no signs of wear. As good as the day he installed them. I got his address from the GRAPHIC—they are superb!!" We do not hesitate to name this dealer! It is W. D. Hodgson who operates Expert Pickups, a long time GRAPHIC advertiser, and we are pleased to relay Jerry's endorsement of his work.

Ron Dethlefsen's new book, reviewed in this issue, will be available later in the year in a limited edition with hand stiched hard covers and some additional material. As this edition will be more expensive to produce, interested parties should contact him about cost and availability at an early date.

Incidentally, eagle-eyed Bill Bryant noticed something unusual in one of the early patent drawings for the Diamond Disc: the groove spiral is drawn backwards. Could this mean that Edison considered making the Diamond Disc center-start like the early Pathé? Or even more unusual, that the turntable was to turn counter-clockwise?

Finally, we were pleased to learn that Jascha Heifetz celebrated his 85th birthday on February 2nd. Except for Irving Berlin, Heifetz's recording career may go back farther than any other living artist. So go ahead and listen to some of his acoustic Victors!



In the Arden & Ohman article last issue, it was stated that the famed piano duo "formed their own orchestra" in 1926. This seems to have stirred up some controversy, as Rust's American Dance Band Discography says that their Victor releases appear to have been by the regular Victor Orchestra. Therefore, Tom Rhodes thought it appropriate to make a few comments on the subject.

: : :

By saying that the Arden-Ohman orchestra was just the Victor Orchestra plus a piano duet is rather slighting of "the boys." A careful listening to their orchestra reveals that the instrumentation is somewhat different as well as the over-all tone.

Victor Arden and Phil Ohman were personal friends of George Gershwin, and the Gershwin name (along with the Berlin name) was not to be trifled with, even by Nat Shilkret. Neither pianist owed his fame or position to that musical director and were hardly dependent on Mr. Nat for advice or arrangements, as they were both accomplished musicians, and Arden was a star graduate of a major conservatory. Rust's assertion brings up the whole question of musical identity. Being established personalities given billing on major Broadway productions, Arden and Ohman could not be treated like unknown studio "acts" with no style and personality of

their own. Since our duo were known as Broadway performers and interpreters of Gershwin's musical fare, it would not have been in their interest, nor Victor's, to relegate them to sounding like "Shilkret with arpeggios"! Even with the limitations of purely a studio backup, this would be accomplished by distinctive arrangements tailored to their own style, and by suitable manipulation of the "pool" of studio musicians to carry this out. Even among the studio directors at Victor, whether Shilkret or Marlin Skyles or Leonard Joy, there was at least a modicum of identity, so that the releases of each would not sound identical.

While I certainly concede the point about the orchestra being a recording type, formed from a pool of Victor's studio personnel (or for that matter, the Brunswick outfit also being a studio unit), this fact should not be used to lessen the control and influence both Arden and Ohman would have exercised over any studio group. Maybe this writer is a bit biased when it comes to "the boys," but there is certainly no merit in giving the impression that Arden and Ohman were just studio appendages to a stock in-house unit run by Shilkret.

Not to down-grade Shilkret, who was a competent and very clever conductor, the quality of the arranging (and playing) on Arden-Ohman releases was simply superior from both a musical and technical standpoint. This argues strongly for the assumption that Arden and Ohman must have had some control over which studio personnel would participate on their sessions. While the regular Victor dance band (the larger one) was a very good unit (especially compared to the "house" bands of other labels), it wasn't on the same level as the one behind Victor Arden and Phil Ohman. It is rather difficult to believe that a studio group could go from playing stock dance numbers to the grandiose, tricky scores on most Arden-Ohman performances without considerable preparation and rehearsal. Again, in my humble opinion, the solution to these objections would seem to be in the fact that Arden and Ohman must have had their "own" studio unit which, in deference to Rust, may have been staffed by many of the same instrumentalists also employed in the Victor Orchestra sessions.

: : :

Mr. Rhodes plans an article on Nat Shilkret and his various orchestras for the next issue. Since there is such a vast number of recordings under his direction, Tom asks GRAPHIC readers if they would let him know what their favorites are and why. If there is enough response, we may even be able to publish a "Readers' Top Ten Favorites." Tom would also like to hear about various stars or personalities who worked with Shilkret for inclusion in the article. Finally, a forthcoming article on Bert Lown brings a request for any biographical information as well as details pertaining to any of his records not listed in Rust. Tom Rhodes' address is 27 Thurston Street, Providence, RI 02907.



Alternate Takes

Part II

by D. E. Ferrara

(Editor's note: Part I of Mr. Ferrara's article appeared in issue 53.)

The Edison Diamond Disc offers the collector a great wealth of alternate takes of all published recordings. The duplication process as utilized by the

Edison vertical cut process placed strain and wear on matrixes and molds; therefore, alternate takes were issued concurrently throughout the Edison catalog. Whereas other companies issued alternate takes as the recording process improved, the Edison Company issued them as a necessity.

The Edison system in denoting its alternate takes is an easy task for all collectors. All the Edison labels (i.e., "frosty," black, and paper labels) list the matrix number used in a particular recording. Upon a closer examination below the label near the black space, a collector may distinguish alternate takes by reading the particular letter of the alphabet given to the take issued. Frieda Hempel, for example, recorded Theme and Variations by Proch on Edison matrix 5937 in twelve takes, A through L, which appeared on Edison 82134! By the way, this is the first recording made by Mme. Hempel for the Edison Company after leaving the Victor Talking Machine Company. It seems that the artist was not pleased with Victor and she felt that the Edison process captured her voice in a fuller bloom.

Sergei Rachmaninoff recorded a series of five recordings for Edison in 1919. A three part version of the Hungarian Rhapsodie No. 2 of Franz Liszt appeared as 82169 and 82170, with the third part devoted to a special unpublished cadenza by Rachmaninoff. Takes A through C were issued. Sad to say, there are several takes which contain pianistic errors; nevertheless, Edison issued all takes. Needless to say, Rachmaninoff was not at all pleased. In fact, he signed an exclusive Victor contract in April, 1920.

Thus, as can be seen from a few examples, the record collector has a great wealth of recordings within the framework of certain artists. Again, this is only one aspect which makes collecting Edison recordings an exciting hobby.

Special thanks are given to Mrs. Leah Burt, Music Archives, Edison National Historic Site, West Orange, N.J., and the late Clarence Ferguson, Edison jobber, who sold new Edison recordings from his home in Merrill, Wisconsin, and shared many stories with the author in 1963 regarding the Edison Company and its artists.



Members of the California Antique Phonograph Society (C.A.P.S.) joined for a festive Christmas party last December, and plans are underway for their second annual phonograph show and sale. Membership in C.A.P.S. entitles collectors to their monthly newsletter, The Sound Box. For more information, write C.A.P.S., P. O. Box 67, Duarte, CA 91010-0067.

* * *

Janis Phelps dropped us a note to say that the Baltimore Vintage Record Club celebrated its sixth birthday in January. Readers in the Baltimore area who would like more information about the club can contact Janis at 5538 Carville Ave., Baltimore, MD 21227.

* * *

The Michigan Antique Phonograph Society continues to hold monthly meetings. The date for their annual Phonovention has already been set and will be held on Aug-

ust 9-10 at Spring Lake. Further information about M.A.P.S. can be found in their ad elsewhere in this issue.

* * *

We have also heard of an association formed in Canada known as the Canadian Antique Phonograph Society, but we have no information other than a mailing address: 122 Major Street, Toronto, Ont. M5S 2L2.

* * *

The Association for Recorded Sound Collections recently announced plans for its twentieth annual conference to be hosted by the Rodgers and Hammerstein Archives at Lincoln Center, April 17-19. Several topics and speakers are to be featured during the three-day conference, including tours of the Edison National Historic Site and the National Museum of Broadcasting. Speakers to be featured include veterans R. D. Darrell and Julian Morton Moses. For further information, contact: Tom Owen, Rodgers & Hammerstein Archives, 111 Amsterdam Ave., New York, NY 10023. (212) 870-1609.

* * *

Playing Cylinders Electrically

-- A Few Further Thoughts

by Joe Pengelly

As a fellow labourer in the cylinder groove I was much interested in George Blacker's review of Electrical Cylinder Reproduction and, in particular, the difficulty he's been having with his Electrographophone in playing the Black Concert Lambert because of the shallowness of the Lambert grooves.

That such shallow and similar grooves require to be tracked by the use of a feedscrew George demonstrated by using this facility provided by a Concert machine he modified at the Edison Site. This, of course, avoided the "uphill" and "downhill" climb to which he refers, inevitable with a non-linear arm such as he uses on his Electrographophone as it describes an arc across a cylinder instead of always being at right angles to it. It is perhaps significant to remember that even in his cheapest cylinder machines Edison eschewed any concept which tracked a stylus other than at right angles to the cylinder groove and floating in it.

While commending George's ingenuity and resourcefulness in constructing a pickup arm from junk parts, it may be that a more sophisticated and professionally made arm would track the grooves of his Concert Lambert even when, in his Electrographophone system, it is describing an arc across it instead of always being at right angles to it.

Indeed, by disengaging the lateral cylinder movement on my own replay machine and merely revolving the cylinder, I am able to track - without any difficulty at all - my own black Concert Lambert, including the usual bumps, using a high grade SME arm. In this special instance the arm describes an arc across the cylinder instead of being always at right angles to it, as is normal in my system, and with the cylinder moving laterally beneath a stationary pickup.

Using the 'arcing' method, though, the quality of replay is much degraded as is to be expected with the groove walls having to provide the means of propelling the pickup arm across the cylinder at constantly varying angles to it and with the stylus having not only to track the cylinder groove but being revolved in it. In other words, the preferred system of floating a stylus in a groove and always at right angles to it is lost. In describing the larger arc on my 6" cylinders and the even longer Kinetophone the difference in quality when using this system of replay is even more marked.

George very properly recommends a feed screw that should have a mathematical relation to the groove pitch

and nominates 100, 150 and 200 lines. With celluloid cylinders, though, such as Lamberts, contraction lengthwise can mean the grooves per inch value is increased and this can only be properly compensated for by having a feed screw that is constantly variable, in the case of my own replay machine from 50 TPI through to 330 TPI. This facility is particularly useful in playing cylinders where the grooves per inch value falls outside the norm, such as with the French Lioret cylinders.

Putting aside all the above, can I suggest that George's problems with his Concert Lambert can perhaps best be easily solved by halving or quartering the speed at which he revolves his Lambert and then multiplies up on a tape transcription. The intimacy which a stylus makes with a groove - no matter how shallow - under these conditions has to be seen to be believed and subsequently heard.

Joe Pengelly
36, Thorn Park
Mannamead
Plymouth, England

(cont. from page 3)

that settles it (Laugh).

Well, I like the idea of that statue, but I want to tell Mr. Barthodli one thing right now. If he wants any more models for Statues of Liberty, he wants to get some of our American girls, because we got some of the best specimens of womanhood settin' around these United States that Nature ever turned out when she was doin' her best work (Laugh).

But I like the idea what it represents--liberty, so all I've got to say is at night when they got the candle lit up that it looks pretty nice, and so hooray for Barthodli; hooray for the Statue; hooray for Liberty, Uncle Sam, and the whole doggone business, hooray! (Laugh)

* * * * *

A further note from John Patty...

There are at least six possible titles which have not yet surfaced; five are definitely commercial issues and all are of the two-minute (100 grooves to the inch) type:

- Hawthorne and Sheble, Philadelphia, Pa:
- C111 Uncle Josh Visits Philadelphia
- C116 Hogan Out of Work (Irish Story)
- C115 The Christening of a Chicken (Hebrew Story)

Titles listed in "The Phonoscope" Vol. II, No. 9, p. 14, September 1898. Company not identified and they were probably made for one of the many small phonograph firms:

- Uncle Josh in Central Park
- Uncle Josh at Castle Garden

Title found handwritten on an Edison box. This record may not exist and could have been one of the many personally made cylinders:

Uncle Josh Visits Poughkeepsie

Anyone wishing to contact John Petty can write him at Route 1, Box 54-A, Catawba, NC 28609.



IN REVIEW

Recent Books and Records
Reviewed by the GRAPHIC Editor

Women in Jazz: A Discography of Instrumentalists, 1913-1968, compiled by Jan Leder. With the rise in interest in women's issues over the past decade, a discography of this type was almost inevitable and undoubtedly long overdue. It is the work of New York City musician Jan Leder who has documented the recordings of some 250 women instrumentalists over a span of more than fifty years. As might be expected, the majority of artists listed are those of more recent years, but there is still a healthy representation of women who recorded in the 1920s and early 30s. Not so surprisingly, many of these are pianists from that era: Lil Hardin Armstrong, Mary Lou Williams, Martha Boswell, Lovie Austin, Lil Hardaway, etc. A distinctive feature of Leder's compilation is that many performers, who in other discographies are merely indexed as supporting musicians, now have their own heading — Aletha Dickerson and Norma Teagarden are two such examples. Jazz collectors who are interested in following the development of their interests from a different perspective will find this discography especially valuable and informative. It is over 300 pages long, indexed, and is published by Greenwood Press. Contact them at 88 Post Road West, Box 5007, Westport, CT 06881, or consult your local book dealer, for ordering information. (P.S. If you're curious to know who the 1913 artist is, it's Madame Adami who accompanied banjoist Olly Oakley on a London Zonophone recording of "The College Rag"!)

Edison Diamond Disc Re-Creations, Records & Artists 1910-1929, Raymond R. Wile and Ronald Dethlefsen. Ron Dethlefsen's long-awaited third book on Edison recordings recently appeared, and every Diamond Disc enthusiast will want a copy. The book begins with an illustrated label dating guide by Ray Wile, followed by his dating guide for Diamond Disc and needle cut masters. Ray's third contribution is a complete artist index for all Edison discs, including long-play and needle cut records, listed alphabetically, showing what record numbers each artist appeared under. This is an extremely important and useful guide, as one can tell at a glance just which records were made by any given artists. There is a section on the technical aspects of disc recording and equipment, complete with rare factory photos of experimental machines (including a grand piano model!), cutters, and patent illustrations...did you know they had a patent for a goose-neck tapered tone arm? Or a machine with the horn in the lid? There follows an article by Ron Dethlefsen on the Columbia Street Studio in West Orange, complete with photos of the buildings and the famous 125 foot recording horn. A final article by Ron gives us the most complete description of how Diamond Disc records were actually manufactured -- along with the many production problems (including feather dusters made from birds with dandruff!) encountered over the years.

Aside from the text, which in itself makes the book invaluable, there are some extremely rare and insightful factory documents, most of which have never been published before. In Ray's label guide we find a three page history of the paper label written in 1925 by an Edison employee. There is a fascinating 1911 letter from Mr. Edison to his European representative in which

he outlines his ideas on what disc recordings should be like, as well as his plan of action to beat Victor in signing up talent! Towards the end we read a 1928 letter in which Walter Miller complains the company is dragging its feet in keeping pace with the competition. Among other documents is a sad letter from the factory to the trade announcing the end of record production, followed by another from a mid-west distributor offering Diamond Disc stock for as little as a nickel each.

And last, but not least, are the pictures! The book abounds with them, all un-retouched, and they are wonderful. There are several label illustrations, including many experimental ones; many publicity photos of artists; shots of various studios, including the last one which opened in 1929; photos of the factory and its force at work; and finally, a modern-day photo of the Diamond Disc masters in storage at Dearborn (there are thousands of them!), as well as a close-up of what's left of the cylinder recording machine, also at Dearborn.

A few errors have crept into the artist index. Harrison of Anthony and Harrison has received the first name of Charles instead of James F. (and nowhere are they correctly identified as John Young and Frederick Wheeler); and some artists, such as Torcom Bezazian and Rachael Grant, have their names misspelled. These errors, however, are minor and do not detract from the guide's usefulness.

Space is limited, so I will leave it to the reader to discover all the fine details contained in this new book. The book is over 180 8½ by 11 pages, soft bound; additional information can be found in Ron's ad elsewhere in this issue.

--oOo--

Edison enthusiasts are doubly fortunate, for in addition to Ron Dethlefsen's book, Mark 56 Records has recently released a fascinating lp entitled "Edison Speaks." As most collectors know, Thomas Edison resisted countless requests to have a record made of his voice due to his deafness and related speech difficulty. (It wasn't until 1918 that he relented and recorded "Let Us Not Forget.") Therefore, it comes as a surprise to find an entire lp devoted to the voice of Edison! Associate producer Michael Biel has drawn on all known recordings of the great inventor's voice, beginning with a humorous anecdote recorded on cylinder in 1906. But it is towards the last few years of his life that most examples of Edison speaking come down to us -- thanks in large part to radio broadcasts and newsreels. As we play the record, we are greeted from Florida by a hale and hearty sounding Edison on his 82nd birthday. We hold our breath as a very weak Edison struggles to get through his speech during the celebration of Light's Golden Jubilee. And we smile as the old gentleman gives his opinion of talking pictures by saying, "Well I don't know - I never heard one!" Of special interest is an excerpt from the first broadcast of "The Edison Hour" in 1929, as well as the voices of Charles Edison, Graham McNamee, Andrew W. Mellon, Roxy Rothafel, Henry Ford, and Harvey Firestone (and if one judges solely by this lp, both Ford and Firestone were terrible public speakers!). The record comes in a double-fold album with detailed liner notes and half a dozen photos. It was produced for the Edison Institute and is available from Mark 56 Records, P. O. Box 1, Anaheim, CA 92805.

--oOo--

It may sound a bit exaggerated, but The Mapleson Cylinders 1900-1904 is perhaps one of the most amazing and important sets of records ever to have been issued, and it is difficult to give the set full justice in this brief review. The story, for those who don't know it, goes back to March, 1900 when Lionel Mapleson, librarian at the Metropolitan Opera House, purchased an

Edison "Home" Phonograph. Certainly he must have had much amusement experimenting with his machine, but early in the following year he began recording live performances at the Met...first in the promptor's box and later from the catwalk above the stage. As readers may realize, Mapleson violated all the 1901 guidelines for making good recordings: you didn't record in a large hall, singers were not 20, 30, and more feet away from the horn, you didn't have curtains and other sound-absorbing materials around, and you didn't back up singers with a large orchestra. And yet, the results obtained by Lionel Mapleson under these conditions are often astonishing! One can hear brilliant soloists, impressive ensembles, the full Metropolitan Opera House Orchestra, and sometimes even the applause of the audience.

During his recording activities (peak years seem to be from early 1901 through early 1903), Mapleson made hundreds of recordings at the Met. By the way, they were apparently made using a Bettini recorder given to him by Leo Stern, Suzanne Adams' husband. Evidently many were given away, sold, lost, broken, and even shaved and re-recorded, but over 100 still exist in the possession of the Rodgers and Hammerstein Archives of Recorded Sound of the New York Public Library at Lincoln Center. The records vary tremendously in quality (some are very faint) as well as in condition--some of Mapleson's brown wax cylinders fell prey to the same mold and mildew that has affected more mortal records! But R & H has used state of the art re-recording equipment to transfer all the cylinders to tape and then to lp discs, obtaining the best results possible from what remains.

Aside from the collector's interest in the technical and historical aspects of Mr. Mapleson's activities, and the fact that these are the first "live" recordings known to exist, we are able to hear the most important voices of the Met's "Golden Age" while in their prime and in most cases before they made any commercial recordings. Here are Calvé, Schumann-Heink, Nordica, Melba, Gadske, Plançon, Eames, Bispham, Sembrich, Jean & Edouard De Reszke, and many more. The recordings are arranged by opera, rather than chronologically, and in many cases we can hear different performances of the same excerpt (I say "excerpt" because, unfortunately, many of the arias begin and end abruptly due to late starts and records "running out"). Selections from FAUST, for example, appear on side 1, and we have no less than four different versions of the famous trio. Some of the other operas represented substantially are LES HUGUENOTS, TOSCA, AIDA, L'AFRICAINNE, and there are four complete sides of Wagnerian opera. In addition, there are non-performance recordings, such as Marcella Sembrich warbling unaccompanied for Mapleson, and four haunting piano improvisations by the Met's rehearsal pianist.

The entire known recorded legacy of Lionel Mapleson appears on this six-record set, so we even hear personal messages recorded by Mapleson family members (sometimes at the expense of priceless operatic performances!). We get the good with the bad - phenomenal recordings mixed with those that are almost painful to listen to because of surface noise caused by mold. But when they're good, they're truly astounding. The fidelity, and especially the bass response, sometimes surpasses studio recordings of the same period (particularly during the pre-gold moulded days).

Much of the credit for acquiring and preserving Mapleson's recordings goes to Philip L. Miller and David Hall, both retired directors of the Rodgers and Hammerstein Archives. And credit for the excellent transfers is given to audio engineer Tom Owen, who arrived at R & H in 1979 and shortly thereafter set about working on the project. Tom, by the way, has designed some equipment for collectors to use with their own recordings, and it is available through Owl Audio Prod-

ucts (see their ad in this issue).

9.

This lavish boxed set comes with a large-sized 72-page book containing articles, photos (including two of Lionel Mapleson backstage with his equipment), biographies, technical data, and complete libretto for the operatic recordings. The Mapleson Cylinders 1900-1904 is available from the Rodgers and Hammerstein Archives of Recorded Sound, 111 Amsterdam Ave., New York, NY 10023.

Phonograph Forum

Conducted by George Paul

More Restoration Tips

In this issue, George turns the Forum over to his friend Tim Fabrizio, who has some additional comments to make on the phonograph restoration article which appeared in our last issue.

* * *

George's comments on cleaning bedplates with a commercial cleaner like "409" are quite sound. It works well if you handle it with caution. Let me add a further caveat in saying that it is unsuitable for the "later" style Edison machines, where the pinstriping is not painted on but applied by a transfer. In this category are the "Fireside", "Maroon Gem", other "model D" machines, etc. Commercial cleaners of this type will very quickly efface the intricate striping and reduce it to messy-looking silver blotches. If you want to use the cleaner on the black part of the bedplates, keep it away from the striping.

I believe the reason that Tom claims that the Pactra Clear Plastic is the only feasible over-coating product is that he has not tried a clear, gloss spray varnish (non-urethane; varnish, not lacquer). This has given me the same effect as he describes in "finishing" over decals. I usually use a FLAT black paint on the bedplate. In this way, striping and decals adhere better. Then a clear gloss coat is used on top. Because the under-coat is flat, the gloss coat sticks better. Gloss to gloss, you could find it delaminating in time. Lastly, on the issue of pinstriping, I should mention that there are a variety of fine-tipped "decorator" pens available in art and stationery stores which write gold. These can put the striping on a black GEM, for instance, in half an hour, using a simple ruler. Unfortunately, they are very, very susceptible to smearing if contacted by any petroleum based substance. In a way, this is good, since you can rub them right off if you don't like what you've done. However, this also means they "bleed" if you try to seal them. They are not practical, but may prove useful in "touch up" work to the fastidious.

I note Tom's descriptions of cabinet refinishing all include the use of varnish as a "finish coat" over shellac. This method seems to have been championed over the past 40 years or so, essentially by makers of wood furniture. The shellac is supposed to seal and slightly color the wood (apart from stain), and the varnish is supposed to protect it from damage by alcohol or water (to which shellac falls prey). This is great for coffee tables, but, unless you expect to leave glasses and cups sitting on your machines, I find it unnecessary. Please do not mistake my tone, there is nothing wrong with varnish over shellac. However, the original finish was shellac exclusively (two or three coats, depending on the dilution). I find the extra coats of shellac and no varnish give a richer finish that more approximates the original.

Tom properly mentions removing the old veneer in cases where patches will be too obtrusive. I may add to this that a regular steam iron, on the steam set-

(cont. p. 12, col. 2)

national music lovers: part 22

by DAVE COTTER

We promised you in the last installment that we would start the New Phonic listings with this issue... and so we will. But first, the usual corrections and updating. We are grateful to Robert Olson, Martin Bryan, and extra special thanks to Glen Gurwit who graciously shared the info from his 75 (or so) newly acquired NMLs. If you'll get your pencils and turn back to N.A.G. #17, page 11, we'll begin there and work forward. All together, class...

- 1016-B (4515) now verified as from Emerson 1087 by Shannon Four
- 1020-B (4266) now verified as also from Emerson 1039 by Shannon Four
- 1021-A (41855) now verified as from Emerson 10461 by Reed Miller and Nevada Van Der Veer
- 1121 (previously blank)
Master Melody Makers (3572-2)(?)
O! KATHERINA (with vocal chorus)
Music Lovers Dance Orchestra (3458-1)
TITINA (with vocal chorus)
(3572) from Grey Gull 1262 by Cosmopolitan Dance Orchestra, vocal by Arthur Hall
(3458) from Grey Gull 1270 by Broadway Music Masters
- 1157-A (3880) from Emerson 3039 by Arthur Fields
- 1160, 1161, 1162, 1163 - labels all say "Electrically Recorded"
- 1162-A matrix no. is 3964-1; it is undoubtedly from Bell 447 credited to Charles Hart.
- 1163-B (3958) from Emerson 3062 by Pennsylvania Syncopators
- 1164-A Matrix no. is 6359-2. (You may recall there was a problem with the matrix number found on NML 1165, "Baby Face." The same problem exists here...the true matrix number for this side should be 6626 by Irwin Abrams and His Orch. as on Banner 1783 and others. It is worth noting that the difference between the "false" matrix number and the correct one on 1164 is exactly the same as for 1165...they are both 267 digits apart - for whatever that's worth!)
- 1169-A (3969) from Bell 444 by Roseland Dance Orchestra
- 1184 (previously incomplete)
Music Lovers Dance Orchestra (6863-2)(1180A)
HELLO BLUEBIRD (with vocal chorus) (1184A)
Fred Hall and His Roseland Orchestra (31034-1)
I'LL SEE YOU IN KENTUCKY (with vocal chorus)
(6863) from Banner 1860 by Sam Lanin's Troubadours, vocal by Irving Kaufman
(31034) from Emerson 3090 by Marlborough Dance Orchestra
- 1185-A (31002) change artist on N.M.L. to Music Lovers Male Quartet. This probably traces to Bell 460 by Bell Quartet
- 1187 (previously blank)
Jos. Elliott and Sam'l Spencer (6951-2)
WHERE DO YOU WORK-A JOHN
Manhattan Musicians (3975-2)
CAN YOU PICTURE THAT (with vocal chorus)
(6951) from Banner 1893 by the Radio Imps (Ed Smalle & Jerry Macy)
(3975) from Emerson 3069 by Original Indiana Five
- 1188 (previously blank)
Manhattan Musicians (31067-2)
BLUE SKIES (with vocal chorus)

- Master Melody Makers (31026-1)
ALL FOR YOU (with vocal chorus)
(31067) from Bell 485 by Frank Dailey and His Orchestra
(31026) from Bell 465 by Marlborough Dance Orchestra; correct title is HERE OR THERE AS LONG AS I'M WITH YOU (and this is indeed what NML 1188-B plays!)

- 1192 (previously incomplete)
Jos. Elliott (31060-1)
I'M LOOKING FOR A GIRL NAMED MARY
Fred Hall and His Roseland Orchestra (31084-1)
THIS ONE TODAY, THAT ONE TOMORROW (with vocal chorus)
(31060) from Emerson 3122 by Charles Hart
(31084) possibly from Emerson 3118 by Pennsylvania Syncopators
- 1198 (previously blank)
Master Melody Makers (7032-2)
CRAZY WORDS, CRAZY TUNE (with vocal chorus)
Manhattan Musicians (141-2)
I'LL FIND A RAINBOW (with vocal chorus)
(7032) from Banner 1922 by Bill Perry's Entertainers, vocal by the Radio Imps (Ed Smalle & Jerry Macy)
(141) this is most likely 31141 (from Emerson) and is untraced at the moment
- 1205-B (31250) add -Waltz (with vocal chorus). From Goodson 105 by Lou Gold and His Orchestra. Also issued on Piccadilly 118 by Kentucky Freebooters.
- 1207-A Add -Waltz (with vocal chorus)(31112) from Bell 508 and Emerson 3135 by Lanin Melody Orchestra
- 1209 (previously blank)
Manhattan Musicians (31072-2)
AT SUNDOWN (with vocal chorus)
Fred Hall and His Orchestra (31176-2)
YOU'RE THE RAINBOW I'VE BEEN LOOKING FOR (with vocal chorus)
(31072) from Emerson 3116 and Bell 489 by Bert Kaplan and His Orchestra, vocal by Arthur Fields
(31176) probably from Bell 566 by Club Folly Orchestra
- 1218-B (2640) now confirmed as from Cameo 1244 by The Wanderers. This was a Lou Gold group; vocalist is still Jimmy Kern.
- * * * * *
- NEW PHONIC This label was obviously a continuation of the National Music Lovers label and started its numbering system at 1219, as NML's last release number was 1218. Label colors were maroon and gold, and the "parent company" was Carl Henry Company of New York City. It would be safe to assume that like NML, New Phonic also sold records by mail. We don't know if they continued the eight record sets, but for the sake of continuity, we will list the recordings eight at a time. If any of you know exactly what Carl Henry Company was, please drop us a line and we'll share your information in the next installment.
- 1219 Manhattan Musicians (2633-1)
DIANE (with vocal chorus)
Master Melody Makers (2698)
LAND OF THE WHIP-POOR-WILL

Earliest 10" Victor Label?

- 1220 Carl Henry Orchestra (2675-B)
AMONG MY SOUVENIRS (with vocal chorus)
Carl Henry Orchestra (2668-B)
NO ONE TO SAY GOOD MORNING (with vocal chorus)
- 1221 Manhattan Musicians (2652-B1)
DID YOU MEAN IT? (with vocal chorus)
Manhattan Musicians (2667-B2)
JEALOUS EYES (with vocal chorus)
- 1222 ?
?
?
?
- 1223 Master Melody Makers (107735-1)(36685)
AFTER I CALLED YOU SWEETHEART (with vocal cho.)
Master Melody Makers (2644)
MY SUE (with vocal chorus)
- 1224 ?
?
?
?
- 1225 ?
?
?
?
- 1226 Comedy Dialogue (2554-B)
TWO BLACK DIAMONDS - Part 1
Comedy Dialogue (2555-C)
TWO BLACK DIAMONDS - Part 2

* * * * *

Matrix Notes

- 1219 (2633) from Cameo 1240 by Society Night Club Orch.
- 1219 (2698) from Cameo 1274 by Mississippi Ramblers (Bob Haring)
- 1220 (2675) from Cameo 1258 by Sam Lanin's Troubadours.
The vocalist is Scrappy Lambert.
- 1220 (2668) from Cameo 1256 by Bob Haring and His Orch.
The vocalist is probably Leroy Montesanto.
- 1221 (2652) from Cameo 1252 by George Hall and His Orch.
- 1221 (2667) from Cameo 1253 by The Detroiters (Bob Haring)
- 1223 (107735) from Pathé 36685 by Bar Harbor Society Orch. Vocalist is Frank McGrath.
- 1223 (2644) from Cameo 1268 by The Western Wanderers (probably Bob Haring)
- 1226 (2554) from Cameo 1206 as "PORK AND BEANS" by Doe Doe Green and Paul Floyd. Also on Lincoln 2670 as "NONSENSE" by same artists.
- 1226 (2555) identical to above listing.

+ + + + +

We hope that someone will be able to fill in the three blanks in this new series. Also welcomed will be ANY information at all concerning the Carl Henry Company and exactly HOW the New Phonic records were marketed. Has anyone seen any advertisements for Carl Henry? Keep sending any additions or comments to...Dave Cotter, 225 Brookside Ave., Santa Cruz, California 95060...and stay tuned for part 24!

Coming in the GRAPHIC...

- Grey Gull 4000 series
- A Crown-Grey Gull connection theory
- Early Edison patents
- Virginia Rea
- Etc.

A 10" Victor record bearing an early, previously unpublished label has been located in Dallas by collector Mike Sherman. He reports that the label on M-3014, recorded Jan. 10, 1901, has the words "VICTOR TEN INCH RECORD" around the top, instead of the more familiar title "VICTOR MONARCH RECORD." In all other respects, it is identical to the pre-dog, Eldridge R. Johnson label.

Extensive research among the leading curators, collectors, researchers and dealers in the country have located six others. According to the Rigler and Deutsch Index, three reside in the Library of Congress, #3001, #3010 and #3016, and one in the New York Public Library, #3015. Two others, #3005 and #3009 are in a private collection. The newly discovered recording, #3014, is Sousa's "Stars and Stripes Forever," played by the Metropolitan Orchestra, the first of three selections recorded that day by the orchestra. It is in very good condition, and has no serious marks or chips.



It has been speculated that this is a "pre-Monarch" designation-- i.e., that Victor hadn't yet come up with the term "Monarch," so called the new product the "Victor Ten Inch Record" to differentiate it from their regular 7" disc.

While a substantial number of the leading experts in the field have been consulted, the list is by no means complete. Much additional information is needed before the story of this early label can be known. Particularly of interest at this point would be locating a number higher than #3016, or in finding a duplicate copy of any of the known examples. Additional information would be appreciated, and anyone having any such information is urged to contact Mike at 800-527-9250 (toll-free) daytime, or 214-381-0473 after 7:00 P.M. (Eastern Standard Time).

Special thanks is given to Wyn Mathias of the Library of Congress for his generosity and research assistance.

USE THE 'CLASSIFIEDS'

Off The Record; or "Play That Part Again!"

Martin Bryan

Dennis Ferrara's article on alternate takes reminded me of a couple of records I wanted to share with you. Since they deal with unusual occurrences, it seems appropriate to include them in this column.

For the most part, alternate takes varied little. It was undoubtedly company policy to have one take sound as much like another as possible...especially if both were to be issued. Occasionally, however, takes varied substantially from one another, and this can cause a "double take" (no pun intended!) on the part of the listener who is familiar with one version when he hears another.

Bert Williams' Columbia recording of "Everybody" was probably not one of his biggest sellers, and yet Columbia issued at least two different takes: 1 & 4. Both versions bear similar labels, so were undoubtedly both available at the same time. However, take 4 is taken at a slower tempo with two verses and choruses, while take 1 is a bit faster and contains a third verse and chorus...about a brick thrown at the racetrack!



Columbia take numbers during this period were usually separated from the matrix number and appear under the label. They are often difficult to read without the aid of a magnifying glass.



The Victor take number is usually located in the 9 o'clock position of the smooth area.

The 1930 Leo Reisman recording of "Body and Soul" was apparently jinxed, for, according to Brian Rust's The American Dance Band Discography, there were five sessions over a period of nearly three months, and 17 takes! At least three different takes of this title were issued: 13, 14 (which is not shown in Rust), and 17. I had take 13 for some years, so was quite familiar

with the arrangement and its vocal by Frank Luther. Recently I acquired take 17 and was astounded to hear a woman sing the refrain! It turns out that this version was cut just three weeks later using Frances Maddux instead of Luther. Both records bear identical labels with no vocalist's name shown. Incidentally, it appears that the mate for "Body and Soul" fared much better, as all copies seen of "Something to Remember You By" were pressed from take 1.

The moral is: keep an eye open for alternate takes and be sure to play them all the way through. You may be in for quite a surprise!

(cont. from p. 9)

ting, with a wet towel acting as a "buffer" acts wonderfully in loosening and lifting tenacious sections of veneer. Get under it with a putty knife and apply heat as needed. The wet towel may be eliminated if you find it impeding your progress, but be careful not to scorch the veneer - especially if you intend to reuse it. I once took the veneer off the door of an upright, which I considered to be lost to the world, and saved it to be reattached using this method. BRAVO Tom's mention of using Franklin's liquid hide glue to attach veneer. I have quite successfully used this and diluted Elmer's white glue. If you believe what you read in hardware stores, the only suitable veneering glue is some form of contact cement. Contact cement (even when it goes under the name of "veneer glue") seems to me an essentially modern product. It allows you to work swiftly and easily, but it is temporal. It has been my experience that even the best-applied contact cement will be prone to drying out and losing adhesion in time. This isn't such a big problem if it comes loose along the edges, where you can get at it. However, what if it bubbles in the middle? Sometimes you may simply have to use contact cement for a certain application, but try using Franklin's. The point which requires care is that you make sure that the veneered surface is kept under pressure till the glue sets. All excess glue must be rolled out to the edges with a brayer. Additionally, test the veneer you are using with the glue first. Certain very thin, paper-backed veneers, such as you find in ordinary hardware stores, may "buckle" or become lumpy because of the moisture content in Franklin's or Elmer's. Beware of this, it may be a suitable situation for contact cement.

Both men mention rubbing out finishes with steel wool. Tom mentions that you have to take care not to rub through at the edges. In 15 years of rubbing out finishes, I have yet to completely avoid this pitfall. Yet, this situation can be successfully ameliorated by a little craft work with magic markers. Now, I don't really mean drug store variety markers. In art supply stores they sell high quality markers which come with a variety of tips and in a very wide variety of colors. Enough variation to match ANY finish. I recommend "Design" brand markers. If you rub through the finish in any spot, have your markers ready. Put some color on the spot, rubbing it out to the desired density with a rag dipped in mineral oil. One caution: be careful putting finishes OVER the markers, the colors may change. Always test first. One last application for them. I have an Amberola 50 (oak) which for some reason visitors to my house have liked to lean on. It didn't take me long to see that they were putting scratches in the original finish with the edges of their watches. After putting a lamp in the way to keep off others, I colored in the scratches with an art marker and they all but disappeared.

* * *

George Paul reminds readers of his appeal for contributions for the Forum. Unusual uprights from the teens and twenties are also of interest to readers. Contact him at 28 Aldrich Street, Gowanda, NY 14070. The Bijou Graphophone article will appear in the next issue.

An apparently short-lived Edison advertising campaign stressed speed of production. From the March, 1922 issue of The American Magazine. Furnished by reader R. J. Wakeman.



Act.1

5 days from New York debut to Chicago dance floor!

Act 1. WEDNESDAY, October 19th

Scene: The exclusive Club de Vingt (Hotel Vanderbilt), New York. "April Showers" is introduced to New York's smartest dancing set. The fox-trot sensation of the season.

Act 2. One Day Later, THURSDAY, October 20th

Scene: Edison Recording Studio, New York. The famous Club de Vingt Orchestra records "April Showers."

Act 3. Four Days Later, at Sunrise, MONDAY, October 24th

Scene: Hazelhurst Field, Long Island. Representatives of the Edison Laboratories catch the U. S. airplane mail for Chicago with Edison RE-CREATIONS of "April Showers."

Act 4. Fourteen hours later, MONDAY, October 24th

Scene: Black Cat Ball-Room, Edgewater Beach Hotel, Chicago. Chicago's smart set dances to the New Edison's RE-CREATION of "April Showers."



Act 2



Act 3



Act 4

EDISON is FIRST with Broadway Hits

OBITUARIES

November 13, 1985

G. Robert Vincent, Recording Pioneer

Lansing State Journal

G. Robert Vincent spent many boyhood hours in the home of Thomas A. Edison, fascinated by the inventor's work in the recording of voices.

Vincent, who died Wednesday in East Lansing at the age of 87, became a legendary pioneer as the industry grew far beyond the now-crude cylinders with which Edison recorded sound.

A noted engineer and sound archivist, Vincent amassed the nation's largest private collection of recordings of the famous and not so famous. He founded Michigan State University's National Voice Library in 1962, with more than 8,000 recordings spanning 75 years.

Today it is the largest academic voice library in the nation and has more than 40,000 recordings of the voices of such people as Adolph Hitler, Ty Cobb and Woodrow Wilson.

"Bob was in on almost all the progress and technological advances of the entire recording industry. His life spanned nearly the entire history of recorded sound," said Maurice Crane, who heads the MSU voice library.

"It was his hobby, his profession, his career and his life," Crane said.

Many of Vincent's early sound recordings are available only in the MSU collection. Among them are Queen Victoria, Alfred Lord Tennyson, Phineas Taylor Barnum and Florence Nightingale.

A number of stage personalities such as Edwin Booth, Sarah Bernhardt and William Gillette, all recorded in the 1890s, also are included.

"It is impossible to calculate the effect his pioneering work will have on generations of scholars. Already, millions of people who do not know his name have enjoyed the benefits of his foresight and his generosity," Crane said.

Vincent, a playful, humorous man inclined to anecdotes about his experiences, was active up to the time of his death.

"He was always doing something," his wife, Viola, said. "He wasn't terribly sick, but he had a

bad heart."

Said Crane: "He worked from the age of 12 until 87, and he just kept getting better all the time."

Vincent also organized the sound system at the United Nations Conference in San Francisco in 1945, and developed the multilingual translation system for the Nuremberg War trials.

He served for a number of years as the chief sound engineer at the U.N. headquarters in New York.

He was appointed assistant to the director of the MSU Libraries in 1962 and curator of the National Voice Library.

Retiring from MSU in 1977, Vincent was recently heard on his radio series "Musical Bylines," a 26-part series based on his memories and recordings of famous lyricists and composers.

"He did all of the editing and engineering himself, and the lion's share of the writing," said Doug Collar of Okemos, who worked with Vincent on the series.

"He was really a keen observer of human nature and had a storehouse of anecdotes about people that are in the series," Collar said.

Vincent was 14 and editor of his Boy's Paper in Manhattan when he took a cumbersome, wax cylinder Edison recording machine into the Oyster Bay home of former president Teddy Roosevelt in 1912.

A neighbor of Roosevelt, and close friend of Edison's son Charlie, he later became a laboratory technician for the inventor.

Vincent was a teenage dispatch courier in the French Army in 1915 and later served in the American Army as an Embassy Officer in Paris in 1918. Known as the "boy who went to war," he was a member of the cast of "Her Soldier Boy," a Broadway play of 1917.

He attended Yale University in 1921-22, and worked on several newspapers in New York. After college he became affiliated with the Edison Laboratories and pioneered in the restoration of antique cylinder recordings.



G. Robert Vincent: "His life spanned nearly the entire history of recorded sound."

In 1935, he established the Vocarium Studios in Radio City,

N.Y., and for 20 years was a leading free lance recording engineer. After Pearl Harbor, Vincent embarked on a documentary recording tour of military installations for the Office of War Information. He then was invited to the White House for the weekend to play his recordings for Franklin D. and Eleanor Roosevelt in 1942.

Later, Vincent helped organize and establish what was to become the Armed Forces Radio Service. He produced the V-Discs, unbreakable phonograph records of the nation's most popular musicians.

More than 30 million of the recordings were sent to GIs throughout the world. He was awarded the Legion of Merit by the U.S. Army for that project.

Funeral arrangements are private, Viola Vincent said. Vincent also is survived by his son Kenneth, Kenneth's wife Wendy, two grandsons and three brothers.

WEDNESDAY, FEBRUARY 12, 1986

Art Satherley, 96, who served as a secretary for inventor Thomas Edison before registering his own patents to become a pioneer in the record industry and country music world, died Monday in Fountain Valley, Calif. Mr. Satherley, known to country music fans as "Uncle Art," was a member of the Country Music Hall of Fame in Nashville. He recruited several legendary singing talents, including Gene Autry, Tex Ritter, Roy Rogers, Roy Acuff, the original Carter family, Little Jimmy Dickens, Red Foley, Leftie Frizzell; Bill Monroe, Marty Robbins and the Sons of the Pioneers.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION <small>U.S. Postal Service Required by 39 U.S.C. 3685</small>		
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wanted

WANTED: Discographical data on CLIFF EDWARDS (aka Ukulele Ike), Sophie Tucker, Eddie Cantor, Nelson Eddy and the Andrews Sisters. L. F. Kiner, P. O. Box 724, Redmond, WA 98073-0724

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted:- Does Any One Have a "ARETINO" for Sale or Trade? Please Write or Call - John A. Juday, P. O. Box 62, Soap Lake, Wash. 98851. 509-246-1627

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

Wanted: 78's and cylinders (1900-1950's) dealing with Cuban and Puerto Rican music such as Orch's, Sextetos, Trios, Plena groups, Conjuntos, Vocalist, etc. on Victor, Columbia, Brunswick, Okeh, RCA, Coda, SMC, Verne, Decca, Riney, Continental, Majestic, etc. Also wanted V-Discs 528 with Machito Orch. and 16 inch transcriptions on Standard, World, Associated (particular numbers-60704, 60705 and 60800), A.F.R.S., etc. I also want record catalogs, E.T. catalogs, sheet music and photos. Write Henry Medina, 875 Longfellow Ave. Apt. 1C, Bronx, NY 10459. (212) 378-3670 eve. 6 - 11 P.M.

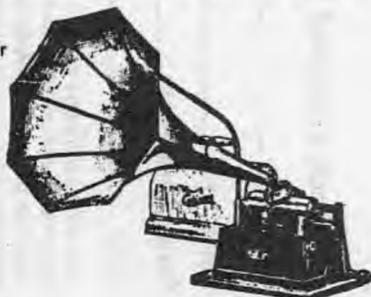
Wanted: Copies of "Voice of the Victor" magazine. State price please. Steve Ramm, 420 Fitzwater St., Philadelphia, PA 19147

Wanted: Old Records of FRANK MUNN known as the Golden Voice of Radio. Mr. H. Willis, R.R. 4, Box 147, Williamstown, NJ 08094

WANTED: 12 1/4 x 12 1/4 board with original decal for bottom of Victor III case. T. J. Novak 190 Barker Rd. E., Gilbert, MN 55741.

WANTED: Old phonograph books, catalogues, supplements, printed literature. Please send your list and prices. Dennis Tichy's 78 Shop, Box 242, Murrysville, PA 15668.

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Records and Music Items. 78s, 45s, LPs, Diamond Discs, and Cylinders. Plus Sheet Music, Piano Rolls, and Memorabilia. Usually have Folios, Record Sleeves, Needles, Books, Record Catalogs, Music Magazines, etc. The most diversified auction list in America. Special section for Polkas, Country-Western, Foreign, Gospel, and much more. Lists issued four times each year. Lists are free but stamps are appreciated. Musical Memories, Bob & Marge Netzer, Box 8382, Orlando, Florida 32806.

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Standard with 42" all-brass Columbia horn. Triumph with original 11-petal horn. Each \$400.00 or trade for? Allan Hibsich, 4 La Foret Ct., Oroville, CA 95966. 916 589-0138

Amberola 1B in excellent condition with all original parts. Plays well, mahogany cabinet needs refinishing - \$1500. Will ship anywhere in the US free. Tom Hawthorn (408) 449-8583 evenings or leave message.

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

Uncle Josh Lives! Cal Stewart comes alive in the book "Cal Stewart: Your Uncle Josh," the story of the life and career of the early talking machine humorist. Send \$10.00 to The Hamilton Hobby Press, Box 455, Fairfield, Ohio 45014.

The first naughty toy ever produced for hand crank phonographs. Operates on the same mechanism as Rastus, Shamandy, Banjo Billy, The Fighting Cocks and the Boxing Darkies. Free information on this x-rated toy for L.S.A.S.E. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711 (904) 394-3971

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Attention Berliner (& other 7" disc) collectors: I have a quantity of small storage albums ideal for housing your valuable records. Contact Fred Goldrup, 107 Shawmut Street, Lewiston, ME 04240.

Auctions

FOR AUCTION - Records of the golden 78 rpm era. Please request free lists, issued irregularly but worth waiting for! Records, R.R. 1 Box 54, Vestal, NY 13850

Record Auctions - 78 RPM only 1900 - 1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

Occasional 78 auctions. Send list Artists Wanted: Leigh Brown, 434 Avant, San Antonio, Texas 78210.

Berliners and other 7" discs, pink Lamberts, Uncle Josh on rare labels, electric Blue Amberols and Diamond Discs, parts, accessories, literature, catalogues, trade cards, plus much more. For 13 years ours has been the most exciting mail auction going. It's never too late to join. We welcome your name for our mailing list. MUSIQUE, 1580 Ridge Rd., Webster, NY 14580.

Important! Additional auctions are listed elsewhere in this issue. Please note individual closing dates.

I will be conducting "Cylinder Only Auctions" 2 to 3 times per year. One S.A.S.E. will put you on my permanent mailing list. Aaron Cramer, P. O. Box 537, Brooklyn, N.Y. 11229.



The Vintage Radio & Phonograph Society, publishers of The Reproducer, invite you to join them.

V.R.P.S., Inc.
P. O. Box 165345
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miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathé, Okeh, many others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910. (301) 588-1152

SHEET MUSIC. Buy - Sell - Swap. Huge Archive! Lists available. S.A.S.E. for details. McCall, Fifty Grove St., New York City, NY 10014

"List of the Famous Columbia Records", June, 1897. Faithful reprint of this rare 12-page catalogue of brown wax cylinders. \$1.00 postpaid.

Emerson Records, 1917. Reproduction of Emerson's first catalogue of 7-inch records. 24 pages with illustrations (some are dark as in the original). \$1.15 postpaid.

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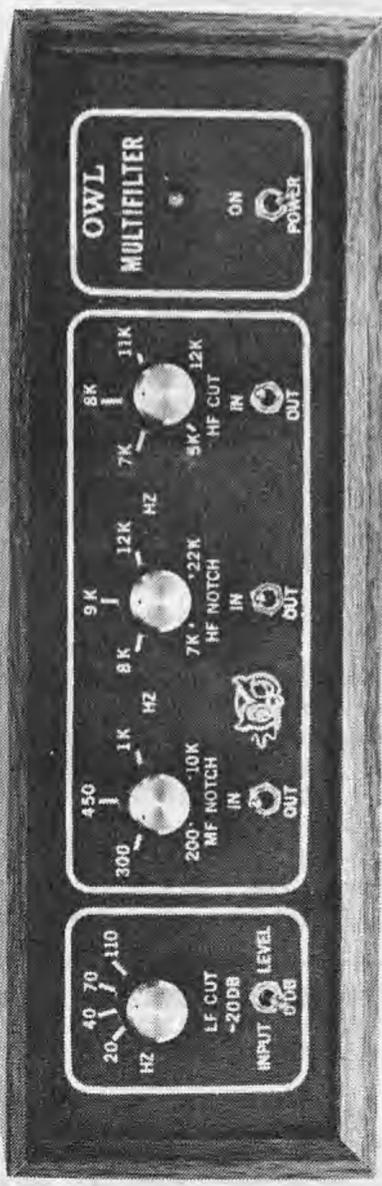


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OWL MULTIFILTER SPECIFICATIONS

GAIN	0 dB (Unity Gain) - 20dB	MID FILTER NOTCH	Variable 200Hz - 10kHz
FREQUENCY RESPONSE	± 1/4dB 20Hz to 20kHz	HIGH FILTER NOTCH	40dB notch depth minimum
DISTORTION	Less than 0.1% THD	HIGH FREQUENCY CUT	Variable 7 kHz to 22 kHz
HUM AND NOISE	85dB below 10VU	POWER REQUIREMENTS	40dB notch depth minimum
MAXIMUM INPUT	5 Volts (=/- 14VU),	DIMENSIONS	Variable 4.5kHz to 12kHz
INPUT IMPEDANCE	0.5 Volts 20dB gain	WEIGHT	18dB/octave slope
OUTPUT IMPEDANCE	10k (both inputs)	CONNECTORS	12 VAC at 70 MA (supplied)
MAXIMUM OUTPUT VOLTAGE	5 volts into 10k load	USA/UPS	4" H, 11.5" W, 5" D.
FILTERS:	3 volts into 1k load		Approx. 4 lbs.
LOW END CUT	20Hz, 40Hz, 70Hz, 110Hz		RCA phono, 2 in - 2 out
	Rumble filtering 14dB per octave		3.5 mm jack for power supply
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Included: Multifilter, power supply, connector cable. **Warranty:** 1 year to original purchaser. Prices & specifications subject to change without notice.

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INDESTRUCTIBLE RECORDS

Auction
closing 3/20/86

GLEN N. CLARK, 46 FIRST STREET, SWANTON, VERMONT 05488-1241

Here is a nice group of two-minute Indestructible-type cylinders in very good to new condition (unless noted otherwise.) All are boxed in suitable boxes: Columbia, Oxford, Indestructible, etc. Correct original lids are mentioned, as are any defects I perceived when playing these before listing. Closing date for postmark on bids is **MARCH 20, 1986**. I will be overseas until early April, so please don't expect bills for your winnings until mid-April. Your satisfaction is guaranteed: in case of problems, write or call (802-868-4618) to arrange an adjustment or refund. I only notify winners unless you include an SSAE with your bids. Postage, insurance, and \$1.00 for packing materials will be added to your winnings at billing. Listing information has been copied directly from the cylinders; my own comments appear in [brackets.] Please try to mention the Record # as well as the List # when bidding; it helps avoid mix-ups. Postmark determines winner in tie bids.

NO MINIMUM BIDS CLOSING DATE: MARCH 20, 1986

INDESTRUCTIBLE-TYPE 2-MINUTE BLACK CYLINDER RECORDS

- | | |
|----------|---|
| 1. 665 | Band: Stars and Stripes Forever. |
| 2. 721 | Song: M-A Double R-I-E-D. Roberts. [title strip at end of cylinder is separating] |
| 3. 754 | Band: Hail to the Nation. |
| 4. 757 | Banjo Solo: Cotton. VanEps. |
| 5. 759 | Band: Torch Dance. [original numbered lid] |
| 6. 764 | Duet: 'Way Back. Collins & Harlan. |
| 7. 774 | Banjo Solo: Irish Hearts. VanEps. |
| 8. 784 | Accordion Solo: Medley of Irish Jigs. Kimmel. |
| 9. 807 | Dixie Minstrels No. 3. |
| 10. 827 | Band: Moss Rose. Waltz. [original numbered lid] |
| 11. 838 | Banjo Solo: Dill Pickles. Vess Ossman. [original imprinted Indestructible Lid] |
| 12. 858 | Band: Grand Opera March. |
| 13. 871 | Song: What a Friend We Have in Jesus. Harrison. [original numbered Lid] |
| 14. 888 | Song: Take Me 'Round in a Taxicab. Favor. [original numbered Lid] |
| 15. 907 | Uncle Josh in a Department Store. Stewart. |
| 16. 911 | Uncle Josh Gets a Letter from Home. Stewart. |
| 17. 912 | Uncle Josh at a Bug House. Stewart. |
| 18. 917 | Uncle Josh at a Roller Skating Rink. Stewart. [original numbered lid] |
| 19. 918 | Uncle Josh on a Street Car. Stewart. [original numbered lid] |
| 20. 920 | Uncle Josh at a Camp Meeting. Stewart. |
| 21. 933 | Hymn: Pass Me Not, O Gentle Saviour. Harrison. |
| 22. 942 | Duet: Play Dat Rag. Collins & Harlan. [original numbered lid] |
| 23. 948 | Sketch: Christmas Morning at Clancy's. Porter. |
| 24. 986 | Band: Rainbow Medley. |
| 25. 1011 | Bell Solo: Love's Old Sweet Song, Medley. Schmehl. |
| 26. 1035 | Band: Rakoczy March. [original numbered lid] |
| 27. 1042 | Song: Don't Be Cross With Me. Miss Stevenson. |
| 28. 1056 | Song: Ada, My Sweet Potater. Roberts & Chorus. |
| 29. 1070 | Band: Dancing in the Barn. |
| 30. 1104 | Song: The Boogie Boo. Roberts & Chorus. [unusual lyrics deserve a PG-13 rating] |
| 31. 1113 | Banjo Solo: Hoop-E-Kack. Ossman. [original numbered lid] |
| 32. 1122 | Bell Solo: Moon Winks. Schmehl. |
| 33. 1132 | Hymn: Rock of Ages. Choir. [original numbered lid, but number has faded] |
| 34. 1141 | Band: Kerry Mill's Barn Dance. [original numbered lid] |
| 35. 1217 | Song: Pay More Attention to Me. Ada Jones. [original numbered lid] |
| 36. 1232 | Song: When the Evening Bells Etc. Stanley. [full title is "When the Evening Bells are Chiming Songs of Auld Lang Syne"] |
| 37. 1261 | Band: Village Bells, Barn Dance. [original imprinted Indestructible lid] |
| 38. 1303 | Put On Your Old Gray Bonnet. Harlan. [original Indestructible numbered lid] |
| 39. 1304 | Sacred: Nazareth. Kirkby. |
| 40. 1332 | Song: In the Evening by the Moonlight, Dear Louise. Kirkby. |
| 41. 1365 | Song: Where the River Shannon Flows. Fritz Karl. |
| 42. 1374 | Song: My Garden that Blooms for You. Van Brunt. |
| 43. 1379 | Song: In Old Madrid. Kirkby. [original numbered lid] |
| 44. 1389 | Song: Temptation Rag. Collins. |
| 45. 1390 | Mixed Quartette: Sweet By-and-By. [tight fit on mandrel; some separation of title at end of cylinder] |

REPRODUCER AUCTION

1. E. Berliner, pat. 1897, serial no. 1265 with original metal canister case with lid. Excellent condition, all original.
2. Busy Bee disc player reproducer, rebuilt in fine condition.
3. Columbia long throat, new diaphragm and gaskets.
4. Victor No. 2, rebuilt.
5. Victor Exhibition, rebuilt.

→ Deadline: March 15 ←

E. F. Clark
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Hear Ye! Hear Ye!

I am planning to run an extraordinary auction sometime in March. There will be some beautiful mint cylinders of every kind as well as 78's, diamond discs, books, etc. Who knows what else? It'll be worth your while to send for the list. Most of the things that will be in the auction are out of my own collection.

Bill Eigenfeld
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* * *
* *
*

ITEMS FOR SALE OR TRADE

Victor Exhibition & No. 2 Reproducers. Edison D.D. Reproducers - Nickel & Gold. Victor "E" Rigid Tone Arm. A nice Repro. Can make on & off speed control units for some outside horn Columbia and Columbia related units.

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Busy Bee Cylinders in original boxes & lids * 10" records: Busy Bee, Aretino, United Talking, Standard Talking, Harmony * 7" records: Busy Bee, Berliner, Zonophone, Victor, Columbia, Emerson, Victor Monarch, Improved Record by Eldridge Johnson, Improved Victor Record by Eldridge Johnson * Edison 78 RPM Needle Cut Discs * Assorted Harper-Columbia 5" Children's Records * Uncle Josh (2) & (4) Min. Columbia Cylinders * Uncle Josh (2) & (4) Min. Edison Cylinders * Edison Amberol & Blue Amberol Specials * Write your wants * T. A. Roosevelt B.A. 3708 & 3709 * Pink Lamberts.

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Closing Date.....March 15, 1986

Welcome to another of the most interesting bid lists I can put together. Standard grading used: N (new)+-, E (excellent)+-, V (very Good)+- seldom ever listed unless very rare. My disc records (numbers not letters) always cleaned & combination visual & aural graded. Minimums are starting point and in no way reflect record value. In this list you will find many rare and interesting records, especially spoken word, baseball-related and some related to early politics. If there is something you really want you may call before closing, but only a very few items, as some are starting to abuse this privilege & argue with me in order to win.

Have some rare machines to trade for records, record collections. Col. AS slot, HG, GG, ancient 5", Victor R, Amberola IV, unrestored '29 Mills Dance Master on legs and Link Nickelodeon 6'4" tall.

Jazz, Blues, Hot Dance. Minimum Bid \$2.25

- 1. Co A3942 Bessie Smith (F.Henderson pno) If You Don't I Know Who Will/Nobody in Town Can Bake a Sweet Jelly Roll Like Mine. Plays about E. 2 sml rimchps, N.A.P.
2. Co A3365 Mary Stafford & Her Jazz Band. Crazy Blues-FT Royal Garden Blues-EE-
3. Marsh Autogr 609 Jack Penwell (Twin Six Guitar) Marcheta/Tumble Down Shack in Athlone. E+/EE+ Min. \$10 This Chicago lbl had elect recording before Victor in '24!

Dance Records Minimum \$2.

- 17. Vi 22810 Bert Lown Biltmore O. Blues in My Heart-FT/High Hatters. Sugar-FT E
18. Vi 19751 Don Bestor O. Charleston Baby of Mine-FT/Summer Nights-FT E
19. Vi 20785 Coon-Sanders O. Roodles-FT/I Ain't Got Nobody-FT E to E- lbl scratches.
20. De E F5400 Harry Reser O. Ha-Cha-Cha-FT/Croos-Eyed Kelly-FT E Vocs Tom Stacks.

Following all Warnings Pennsylvanians dance scroll victors.

- 33. Vi 22272 Have a Little Faith in Me-FT/Cryin' for the Carolines-FT E/E Has One-Step chorus
34. Vi 22254 Navy Blues-FT/Alma Mammy-FT (Jolson imitation on Mammy side) EE- /E+/E
35. Vi 22492 Little White Lies-FT (voc 3 Girlfriends)/Gee But I'd Like to Make You Happy-FT
36. Vi 22486 So Beats My Heart For You-FT/Without Love-FT E/E A side almost Et, lbl strk.

Personalities. Min. Bid \$2.50

- 42. De 1440 (sunburst lbl) Frances Langford. So Many Memories/Stardust on the Moon EE+ Nice
43. Vi 4281 (red scroll) Nelson Eddy. Ah! Sweet Mystery of Life/Neath the Southern Moon EE+
44. Br 7486 Fred Astaire w/Leo Reisman O. No Strings-FT (w/taps)/Cheek to Cheek-FT E/E-
45. Br 6953 Bing Crosby (w/Aaronson's Commanders) I'm Hummin'-Whistlin'-Singin'/Give Me a Heart to Sing To E but plays a bit better. /N.A.P Min. \$4.

Following all Harry Richman:

- 52. Br 3889 I Just Roll Along/Laugh Clown Laugh! E+ Nice.
53. Br 3890 I'm Riding to Glory (With a Glorious Girl)/That's My Mammy! E+ lbl stkr.
54. Br 4008 I'm On the Crest of a Wave (good up-tempo)/What D'Ya Say (w/Frances Williams) E
55. Br 4197 Makin' Whoopee!/Don't Be Like That EE+
56. Br 4678 Singing a Vagabond Song/With You (w/Earl Burnett's Biltmore O) E- to V+

- C. Voc A15560 Dixie Vagabond/Rosy Cheeks! VV+
D. Vi 21460 Cliff Friend. Daffy Ditties Part 1/Part 2 EE- sml passing dig(Pd.)
E Durium Delux (Spec colored Hit of the Week lbl) Eddie Cantor w/Phil Spitalny's Music. "Ballyhoo" E Special 5 minute song and dance versions. Min. \$4.

Early Personalities Min. \$2.00

- 60. Emerson 10102 Eddie Cantor. You'd Be Surprised!/I Used to Call Her Baby. E-/V+
61. Gr 5271 Wendell Hall. It Ain't Gonna Rain No Mo!/Red Headed Music Maker EE+
62. Co A3646 Marion Harris. Haunting Blues/Nobody Lied When They Said I Cried Over You EE+
63. Br 2537 Margaret Young. You Better Keep Babying Baby!/He'll Always Be One of Those Guys
64. Vi GP 5605 Collins & Harlan. Honey Lou EE+ '08 stkr. Comic Suicide Song. /EE+
65. Co A581 Josie Sadler. I'd Love To Make a Smash Mit You (Has an auto verse)/Stanley and Burr. I'm Starving for One Sight of You. Strong E

Following 12" Spoken Word recitation records. Min. \$2.50

- R. Vi 70057 (Purple Patents lbl) Robert Hilliard. Scene: A Fool There Was EE+
S. Vi 55099 (Blue lbl) Robert Hilliard. "The Littlest Girl" Part 1/Part 2 EE+ scarce.
T. Vi 35614 Golden & Marlowe. Darkey Waiters/Darkey's Oration on Woman E+
U. Vi 35490 Ralph Bingham. The Boy in the Bleachers/My Possum Hunt Strong E Min \$2.50
V. Co 233494 Elect. Transcription Dept. Order of Elks--Brief Address by Judge Floyd Thompson-Grand Exalted Ruler 1932-33/Reg lbl 50043-D. Col. Band. American Fantasia

Following 10"

- EE. Vi 60076 James Whitcomb Riley. The Raggedy Man EE+ Min. \$3.
FF. Br 2770 Harry James. Lincoln's Gettysburg Address/Memories of Lincoln E/EE- Rare.

Odd Labels, Unusual Records. Min \$2.25

- 76. Phono-Cut 5159 Grace Hawthorne. I Used to Believe in Fairies/Colonial Dance O. Ragtime Soldier Man-Turkey Trot E/E+ Vertical.
77. Des Moines-News Columbia Record #2. Margaret Maurine Gibson, Jus a Wearin' For You/Clifford Bloom. Believe Me if All etc. E++ Special blue lbl
78. Hollywood Record (Un-numbered) Glenn Hood (Yosemite's Popular Entertainer) I Love Me/The Story Book Ball (Tenor Guitar by Joe Chapelle) E+ Rare unusual lbl. Min \$3
79. Flexo 609 (Rare 20's blue plastic sheet record) MacDowell Sisters (Sweethearts of the Air) Hawaiian Twilight/Jesus Lover of My Soul VV+ Min. \$7 Desirable.
80. Universal Pre-Grooved Record. (Aluminum) Date: 5/21/32. Name: Christy. Night Time in Nevada/Moon Comes over the Mountain. Male mountain voice, Accordion Acc. E
81. White lbl Radio Commercial. Waste King Pulverator. VV+ Tommy leaves the garbage can lid off then Rover licks the garbage and 'kisses' the baby! Radio play.
82. Wallin's Svenska 117. Gunnar Sund (Tenor) For You Alone/Last Rose of Summer in Swedish. Orig sleeve has pic of artist. E++ Believe Autograph master. Chicago company.

Blue Amberol Four Minute Cylinder Records. Min. \$2.50

- 91. Ed 3432 Moor & Kohon (Piccolo & Bassoon) Nightingale and the Frog. E+ to N-
92. Ed 1622 Orchestra. Orpheus Overture EE+ flat top record.
93. Ed 4206 N.Y. Military Band. Biddy. Slow FT w/nice sax chorus. EE+
94. Ed 3067 Vess Ossman's Banjo Orch. Beneath a Balcony-FT E-
95. Ed 3965 Harry Raderman's Jazz Orch. Dardanella-FT Strong E
96. Ed 4550 American Symphony O. Forget Me Not (Lange) E+N- Orig printed lid.
97. Ed 2094 Charles Daab (Bell solo) Song Birds Intermezzo. (Alford) E+N- Orig lid.
98. Ed 4434 Weyert Moor & Anthony Ciammatteo. (Piccolo & Clarinet) Two Bulfinches-Polka. E+
99. Ed 4431 Green Bros. Novelty Band. Mississippi Cradle-Medley Waltz. N- Orig lid. /lid.
100. Ed 3482 Geo H. Green (Xylophone) Watermelon Whispers -FT (Green) Orig lid. Strong E
101. Ed 4230 Eliz. Spencer & Lewis James. Good-Bye. E+ Orig lid.
102. Ed 3341 Jaudas' Society Orch. Kiss Waltz--Her Soldier Boy (Romberg) E Orig lid (loose)
103. Ed 1760 John F. Burckhardt (Bells) Annie Laurie & Home Sweet Home EE+ Orig lid.
104. Ed 3256 Jaudas Society O. Oh Johnny, Oh Johnny, Oh!-FT Orig. lid (loose) E
105. Ed 3613 Harmony Four. Smiles (Lee S. Roberts) Orig lid EE+
106. Ed 1587 Billy Murray. Everybody Two Step. Flat top. EE+ excellent runc.
107. Ed 3146 Jaudas' Band. Poor Butterfly-FT (Hubbell) E+ Orig lid.

108. Ed 3218 Nat'l Guard Fife & Drum Corps. Uncle Sam Medley #1. Orig lid (loose) E+
109. Ed 3193 Alessios-De Pilippis Mandolin Orch. A Walk in the Forest E++ Orig lid
110. Ed 1711 Sousa's Band. Manhattan Beach & El Capitan Marches. E
111. Ed 3126 George Wilton Ballard. Erin is Calling (Ager) E+ Orig lid. /Orig lid.
112. Ed 3134 George Wilton Ballard. I'm Going Back to California (That's Where I Belong) E+
113. Ed 3870 Robert Gayler (Celesta Solo) Christmas Bells. E+ Orig lid.
114. Ed 3372 N.Y. Military Band. Royal Italian March. E++ Orig lid.
115. Ed Special E H. Benne Henton (Saxophone Solo) Scenes That are Brightest-Fantasia (Wallace) Orig lid and Special Blue Amberol box. E
116. Ed 4736 Kaplan's Melodists. You Tell Her I Stutter-FT V+ Good tune
117. Ed 1797 Walter Van Brunt. Famous Songs in Irish Plays. E+ Orig lid.
118. Ed 4870 Margaret Freer. Mr. Radio Man. Strong E
119. Ed 5049 V. Dalhart & Co. The Death of Floyd Collins E- 1925 Cave disaster.
120. Ed 4778 Billy Jones. Yes! We Have No Bananas. EE+
121. Ind 4M-3163 Arthur Collins & Chorus. Casey Jones V+
122. Ed 2085 Elizabeth Spencer. Lieber Augustin--From the Comic Opera Lieber Augustin Orig lid N- /Orig lid.
123. Ed 26170 Edmund A. Jahn (Bariton) Es had nicht sollen sein-Trompeter von Sackingen. E+
124. Ed 23005 Ernest Pike. Take a Pair of Sparkling Eyes. Strong E
125. Ed 23026 Peter Dawson. The Volunteer Organist. E++ Orig lid. Flat top non-dubbed.
- RR. Ed 11234 A. Sashko. Oi Ka Nestchastay (Malo Russkaya Pies nia) E- lt scratches (Russian)
- SS. Ed 11805 Tetrafontia. Pippinos-Pippina (Greek Blue Amberol) E+ Min. \$4 /Min. \$4
- TT. Ed 11026 Sajo Izso. Tele Van a Varos Akacfaviraggal. EE- Believe Hungarian. Min. \$3.
- UU. Ed 27177 Arphee Langevin. Le Saint-Laurent. E French Baritone. Min. \$5.
- VV. Ed 9236 Mme Gulbrandesen-Calvert (Contralto) a) Jegg lagde mig saa silde; b) Paal paa kaugom c) Ha du 'kji hoppa. Orig lid N-E++ Scandinavian. /EE+
- WW. Ed 9252 C. Woll. Sommersol Til Sidste Stund! Strong E Norwegian. /EE+
- XX. Ed 26192 Oscar Stolberg (Comic) Wie sich ein Mensch doch besser verandern kann! Orig lid
- YY. Ed 26095 E. Balle. Walzer-Conversation (Tanz Couplet) E++ /Nice.
- ZZ. Ed 26065 Johann-Strauss Orchester. Unter den Schwingen des deutschen Aars. E+ Orig lid
- Following are Al Bernard Solo Blue Amberols or duets with other artists. Minimum \$2.75 on these.
- 3A. Ed 3773 I Want to Hold You in My Arms. w/Ernest Hare. E
- 3B. Ed 3766 Nigger Blues. E
- 3C. Ed 3913 I'm a Dancing Fool. E
- 3D. Ed 3920 Henry Jones, Your Honeymoon is Over. w/Ernest Hare. EE+
- 3E. Ed 3980 I Come From Get-It-Land. w/Ernest Hare Strong E
- 3F. Ed 3790 Everybody Wants a Key to My Cellar E Prohibition Song.
- 3G. Ed 3784 Beale Street Blues (W.C. Handy) Orig lid, loose. E+ to N- Min \$3.25
- 3H. Ed 3893 You're My Gal (Bernard) w/Ernest Hare. Orig lid E+
- 3I. Ed 3854 Shake, Rattle and Roll. E+ to N-
- 3J. Ed 3949 Chasin' the Blues. E
- 3K. Ed 3988 Swanee (Geo. Gershwin) w/Frank Kaplan. Orig lid. N- Min. \$3.50
- 3L. Ed 4024 Unlucky Blues. E to E-
- 3M. Ed 4116 Mississippi Bound. EE-
- 3N. Ed 4164 Read 'em and Weep! EE+
0000. Ed 4172 Change Your Name Malinda Lee. w/Ernest Hare E+
- 3P. Ed 4181 The Broadway Blues. E to E+
- 3Q. Ed 4165 Slide, Kelly, Slide (Trombone Blues) w/ Ernest Hare. E+
- 3R. Ed 4221 Play Me a Dixie Melody. E+
- 3S. Ed 4228 Timbuctoo. E+
- 3T. Ed 4248 Strut, Miss Lizzie. E few small scratches.
- 3U. Ed 4254 Dew Drop w/Frank Kamplain. EE+
- 3V. Ed 4301 Ump-Pah-Pah. E+
- 3W. Ed 4305 Oh Yeedle Ay w/Frank Kamplain. EE+
- 3X. Ed 4717 My Dawg. E+ to N-
- 3Y. Ed 3837 B. Harvey. Take Me to the Land of Jazz. E+ to N-
- 3Z. Ed 1648 Fife and Drum Corps & Chorus. Dixie. E Flat top non-dubbed cylinder
- 4A. US-4M-1186 Duet. Come Josephine in My Flying Machine. Original Box. EE+ Min. \$5.
- 4B. US-4M-1418 Collins & Chorus. Honey Man. EE+ Edison Box.
- Four Minute Wax Amberol Records. Min. \$ 2.50
- 4C. Ed 4M-279 Digby Bell. (Talking) The Blind Boy in the Gallery. E++ Orig lid. Min. \$5
- 4D. Ed 4M-196 Miss Ray Cox (Talking) The Baseball Girl. E no lid.
- 4E. Ed 4M-430 Digby Bell (Talking) The Man Who Fanned Casey. E+ No lid.
- 4F. Ed 4M-530 N.Y. Military Band. Kerry Mills' Nantucket. Strong E Orig lid.
- 4G. Ed 4M-569 Victor Herbert & His O. Selections: The Wizard of the Nile. E
- 4H. Ed 4M-777 Ada Jones & Chorus. It's Got to Be Some One I Love. Strong E Orig lid.
- 4I. Ed 4M-184 Josie Sadler (Comic Waltz Song) Come & Hear the Orchestra. E Orig lid.
- 4J. Ed 4M-255 N.Y. Military Band. Teddy Bears' Picnic. E Orig lid.
- 4K. Ed 4M-432 Band. The Cubanola Glide. E No lid.
- 4L. Ed 4M-1127 Harry Humphrey (Recitation) Buck Fanshaw's Funeral (Mark Twain) Rare EE+ M\$5.
- 4M. Ed 4M-194 N.Y. Military Band. Teddy-After-Africa (Pryor) E Orig lid.
- 4N. Ed 4M-28021 Charles Hackett. A Song of Thanksgiving. Orig dark blue Concert box/lid. E+
- 0000 Ed 4M-28030 Anna Case. Rigoletto--Dearest Name (Caro nome) (Verdi) E Orig lid. M\$4.
- 4P. Ed 4M-28002 Marguerite Sylva. Love is Like the Rose--Gypsy Love (Lehar) E Orig lid. M \$4
- 4Q. Ed 4M-28040 Eleonora de Cisneros & Paulo Gruppe. O Wert Thou in the Cauld Blast.--Cello Obligato (Mendelssohn) E+ Nice.
- 4R. Ed 4M-B188 Carmen Melis. Tosca--Vissi d'arte-vissi d'amore (Puccini) In French. Strong E. Orig purple box w/matching lid. Min. \$20 Nice.
- 4S. Ed 4M-B166 Mme. Blanche Arral. Mignon--Polonaise (Thomas) In French. EE+ Orig box & lid These special B number records all have titles printed in blue rather than Standard White!
- 4T. Ed 4M-30027 Florencio Constantino. Barbieri di Siviglia--Ecco ridente in cielo (Rossini) In Italian. E+ Nice Orig maroon box and lid. Min. \$20
- 4U. Ed 4M-B192 C. Huberceau. Berceuse de Mignon. Non-Orig. lid. Record E+ Orig box Min \$18 I suspect a number of the following 4Min wax records are new, but shelf-aged. I graded them E+
126. Ed 4M-207 Pete Murray & Chorus. Lily of the Prairie (Indian Song) E+ Orig lid.
127. Ed 4M-572 Len Spencer & Co. Uncle Tom's Cabin--Entrance of Topsy. E No lid. Min. \$3.50
128. Ed 4M-369 Victor Herbert & His Orch. Badinage (Herbert) EE+ Orig lid.
129. Ed 4M-169 Maurice Levi & His Band. Levi's Famous "Reuben" Songs E+ lid faded. Levi's was one of the few bands in that early period that were not 'in house'.
130. Ed 4M-287 Victor Herbert & His Orch. Selection from "Little Nemo" E+ Orig lid.
131. Ed 4M-758 Reinald Werrenrath. Goodbye, My Love, Goodbye (Ball) E+ Orig lid. Rare early performance by this later Victor Red Seal artist at an early period! Min. \$5
132. Ed 4M-991 Ada Jones & Billy Murray. You've Got Me Hypnotized (Berlin) Orig lid. E+
133. Ed 4M-150 Mabel McKinley. Anona (McKinley) E+ Orig lid. Rare record by the assassinated President William McKinley's daughter. Min. \$4.50
134. Ed 4M-157 Mabel McKinley. My Rancho Maid (McKinley) E+ Orig Box. Her voice is like no other Edison artist! Min. \$4.50
- Two Minute Cylinder Records. Min. \$3.25
135. Ed 10289 Mabel McKinley. Ma Li'l Sweet Sunbeam (McKinley) Her Only 2 Min. cylinder. Large chip out of bottom end, safe, otherwise E+ to No. Orig Lid. Min \$4.50
136. Ed 8130 Edison Concert Band. El Miserere from Il Trovatore E 9-02
137. Ed 10215 Peerless Quartette. Liza (Williams & Van Alstyne) EE+ Orig lid. 9-09
138. Ed 8060 Samuel Siegel (Mandolin Solo) Home Sweet Home. Flat Top. E Good 7-02
139. Ed 7434 Samuel Siegel (Mandolin) Fairhill Wheelmen March (Bicycle item) E 1-5/1900
140. Ed 8707 Arthur Collins. The Goo Goo Man. E flat top. 6-04
141. US 2M-230 Band. Our Director March. EE+ Orig. Box.
142. Lambert 93 Quartette. Molly Darling. E+ black Lambert in Indestructible box. Min. \$18 Raised letters.
143. Ind 575 Orch. Overture Semiramide EE+ Regular Indestructible.
- Ind 575 Orch. Overture Semiramide E. This one has raised letters like a Lambert but a core like an Indest. Must be one of first. Min. \$7 for both.
144. Ind 650 Ada Jones. Don't Get Married Any More. E
- Ind 650 Ada Jones. Don't Get Married Any More. EE+ Raised letters. The omission of 'ma' on the earlier one may explain why the format was changed to the engraved letters. Very interesting. Min. \$7 for both.
145. Ind 860 Dorothy Kingsley. Move On Mr. Moon. EE+
146. Ind 1505 Quartette. My Hula Love. EE+ pretty late.
147. Ind. 1301 Band. Coconut Dance. EE+
148. Ind 1485 Band. The Great Conquest. E
149. Ind 660 Fritze (Piccolo Solo) Danse des Satyrs. E+
150. Ind 640 Band. Old Faithful March. EE+
151. Ind 1061 Orchestra. Flower Girl Intermezzo. E
152. Ind 1269 Orchestra. Intermezzo Elegante. E+
153. Ind 1122 Schmehl (Bell Solo) Moon Winks. E
154. Ind 753 Band. Eppler's Whiskers March. EE+ Excellent; one of my favorites.
- 4V. Ed 9388 Bob Roberts. The Bee That Gets the Honey etc. (Coon Song) E 11-06
- 4W. Ed 664 Band. At the Circus. EE+
- 4X. Ed 9940 Murry K. Hill. Oh Glory! Rare on 2Min. Funny. E Min. \$5. 9-08
- 4Y. Ed 7852 Byron G. Harlan. Hello Central Give Me Heaven E+ Telephone song. 7-01
- 4Z. Ed 9492 Arthur Collins. All in Down and Out. EE+ 3-07
- 5A. Ed 7652 Joseph Natus. Give Us Just Another Lincoln. E flat top, pno acc. 1-01 21
- 5B. Ed 9316 Collins & Harlan. Afloat on a Five Dollar Note. EE+ 8-06
- 5C. Ed 10376 American Standard Orch. Loves Torment Waltz. Hard wax, printed lid. E+ 6-10
- 5D. Ed 9450 Miss Helen Trix. The Bird on Nellie's Hat (Solman) EE+ Printed lid. 1-07
- 5E. Ed 9574 Miss Helen Trix. Lulu and Her La, La, La. EE+ 6-07
- 5F. Ed 8129 Edison Concert Band. Roosevelt's Rough Rider March. E+ 9-02
- 5G. Ed 10390 Steve Porter. Flanagan in Central Park (Porter) E+ Printed lid. 7-10
- 5H. Ed 9543 Collins & Harlan (Coon Duet) Welcome on the Mat Ain't For Me. EE+ 5-07
- 5I. Ed 9926 Edward Meeker. Waltz Song: Take Me Out to the Ball Game EE- 9-08
- 5J. Ed 704 Peerless Orch. Whistling Rufus. E+
- 5K. Ed 10500 Collins & Harlan. The Cubanola Glide (Von Tilzer) E Printed lid. 6-11
- 5L. Ed 12812 Baritone (Yiddish) Hamavel Von Ein Groben Jung. Strong E Orig numbered lid
- 5M. Ed 17045 Garde Republicaine (Band) Le Pere la Victoire-March. E French Edison box, printed lid. Hard Wax record.
- 5N. Ed B11 Florencio Constantino. Mattinata-(Il Barbieri De Siviglia) Tenor In Italian. Orig. Grand Opera box w/matching printed lid. E Min. \$30. 5-06
- 00000 Ed B49 Florencio Constantino. O Paradiso in Terra (L'Africaine) Tenor in Italian. Matching box and lid. Two small spots, mostly outside playing surface on 5-07 title. Grand Opera wax records have blue print instead of white. Min \$25.
- 5P. Co 85047 (6" 20th Century Cylinder) Prince's Orch. Waltz from It Happened in Nordland. Dance Music. E- to V+ Plays all right Min. \$25. Plain blue box says only Columbia Record and patents--original.
- 5Q. Co 85013 (6" 20th. Century) J.W. Myers. Just Before the Battle Mother. N- Nice orig. box with matching numbered lid. Later style box. Min. \$35.
- 5R. Co 15063 (Standard length) Columbia O. Night Alarm. EE+ Nice Col box. Fire dept. scene.
- 5S. Co 32304 Columbia Orch. Departure of a Hamburg-American Liner. Strong E. Descriptive.
- 5T. Co 8001 Yodel Song. Hush-A-Bye Baby. E++ Orig Matching lid, Columbia box Nice.
- 5U. Busy Bee #201 Arthur Collins. There's a Dark Man Comin' with a Bundle. N- Everything marches, lid, orig slip, record as new. Fits only their machine. Min. \$18 Yellow box with little girl waving to 'friendly' bee hive.
- 5V. Co 33132 Orch. Medley of Vesta Victoria's Songs. E- to V+
- 5W. Ind 1121 Edward M. Favor. Sadie Salome (Go Home) N- Col box. One I really like.
- 5X. Ind 1137 Fred Duprez & Bob Roberts. Blitz & Blatz at the Ball Game. E+ Min. \$4.
- 5Y. Ind 1338 Lombard (Tenor) I Really Can't Reach that Top Note! E+ An Englishman.
- 5Z. Ind 816 Collins & Harlan. In Jungletown. E+ Good Orig. black Indestructible box.
- 6A. Sterling 119 J.C. Doyle. Sing Me to Sleep. Orig English Sterling box, matching lid. Strong E Min. \$4.50 /Min. \$4.50, bit longer than US cylinders.
- 6B. Clarion 34 Premier Bijou Orch. Gipsy Life--Waltz. EE+ Nice blue-gold Eng. box, matching lid
- 6C. Pathe 4962 Chante par Vaguet av Orch. Cloches de Corneville--Je regardais en l'air. E Min. \$8. Orig box, Old sticker on lid w/penned title. Black wax.
- 6D. Pathe 3495 Chante par Affre, Tenor de l'Opera. Stances (Flegier) E A little wear on loud notes. Orig printed lid. Min. \$8. These are sight graded, not my cyles.
- 6E. Pathe 3486 Chante par Affre de l'Opera. Carmen--La fleur que je t'avais jetee. E, some wear but no mold. Orig printed lid, black wax. Min. \$9.
- Brown Wax Cylinders--Pre-1902. Min. Bid \$6.
- 6F. Co 31524-5 Columbia Orch. Nations Before Pekin. E+ Nice. Is molded but soft wax and is screwed out of the mold like the earlier individually recorded cyles!
155. Co 32323 J.W. Myers. Down on the Farm (Pno acc) EE+ Orig early box, very good recording.
156. Ed 7440 Jere Mahoney. A Bird in a Gilded Cage. EE+ except for some home-recorded trombone playing just after singer finishes. 5-00
157. Co ? Hail to the Spirit of Liberty March by Sousa's Band for the Columbia Phonograph Co. Strong E very clean looking.
158. Co ? Love's Magic Spell w/Yodel Sung by Mr. George P. Watson for the Columbia Phonograph Co of New York and London. EE+ Orig. colored c1900 box, lid match.
159. Ed 7750 Comic Coon Duet 'Coon Coon Coon' Sung by Collins & Natus. EE- Orig Pre-Edison's picture orange box, orig lid, no mold spots 4-01
160. Co 32332 Mendelssohn Mixed Quartette. Home Sweet Home. EE+ Loud, clear, beautiful early box, orig number on lid.
161. Co ? High School Cadets March Played by Sousa's Grand Concert Band for Columbia Phono Co of NY and Paris. E-, static near start, good E thereafter. Early box, orig lid, titles cut-out of the catalog pasted on lids of some of these.
162. Co ? Medley of Scotch Airs Played by Gilmore's Band for Columbia Phono Co of N.Y. and Paris. E+ Lid says 'Famous' Band. Nice orig c1900 colored box.
163. Co ? Ritual (?? 3-syllable word) Dance "Suey" or Phoe? ?? etc Played by the Columbia Orchestra for Columbia Phonograph Co of N.Y.C. E- to V+, very soft and early light wax. Pre-1897, not sure how early.
- Brown Wax 5" Concert Cylinders. Min. \$70.
164. Ed 9399 Harlan & Stanley. (Rube Sketch) The Rube and the Country Doctor EE+. Orig July 1903 record slip, Nice & loud, one small pit of small consequence, After talking, they get into Doc's auto to escape noisy rain storm! Fun. 11-06
165. Ed 8575 Billy Murray. Under the Anheuser Bush. July, '05 form record slip, E very clean, quite loud, slight wear on loud notes. A beer song. 1-04
166. Pathe 1606 Chante par Mercadier (Eldorado) C'etai un reve--Romance. Orig lid printed 'Grand Prix Exposition Universelle Paris 1900', finger-slot to remove lid, tax stamp on bottom. All Original, black wax, believe molded unlike Edison & Columbia. It scratch in announcement. Interesting. Eldorado is a Theater.
- Miscellaneous Early discs. (Mostly 10") Min \$1.50
- 6G. Co 1861 Bob Roberts. Alexander. Orch Acc, pre-1904
- 6H. American 031278 Steve Porter. And His Day's Work Was Done. Blue "Wax", pic of Indian smoking pipe listening to horn phono. V+ Announc. Min. \$5.
- 6I. Co 48 Columbia Orch. Blaze Away March. Milan '06 large black & silver lbl. Strong E
- 6J. Co 478 Columbia Band. Liberty Bell March. E Paris 1900 lbl Min. \$2.50
- 6K. Aretino D573 J.W. Myers. Silvery Colorado Wends its Way/Band. Killarny. EE+ large 3" diameter center hole meant only for their machine. Scarce. Min. \$5.
- 6L. Busy Bee 1299 Wait Till the Sun Shines Nellie. EE+ pretty litho lbl multi-colored bee hive, special slot to fit their machine. Min. \$5
- 6M. Co 92 Clarinet Solo. Dance California--Caprice. Early silver & black lbl but has the limit rings. Min. \$3.
- 6N. Banner L4727 Arthur Collins. Moving Day. Looks much later than is. Light blue plain lbl w/scroll banner. I have this same record on purple curtains "Imperial" pno-couple of instruments--recording starts right in playing 1st groove. Good early 10" size. Condition VV- more for display. Min. \$7
- 000000 Zon XO-115 Hager's Orch. Blue Danube Waltz. Etched lbl, rare black "wax" 10", very early 10" size. Condition VV- more for display. Min. \$7
- 6P. Zon 897 (9") Black "wax" Victor Herbert's Band. Up the Street March. Also etched non-paper lbl. Very early. VV+ considerable wear but not impossible.
167. Zon 6164 (9" brown wax) Frank C. Stanley. On a Summers Night. '03 reverse stkr. E. Trolley Song. About the best Stanley I've Heard. Min. \$5.
168. Zon 5387 (9" brown) Will Denny. Rip Van Winkle Was a Lucky Man. VV+ Min. \$5
169. Vi Mon 3133 (Pre-Dog) E.R. Johnson maker. J.W. Myers. Just a Little Attic But It's Home. -12-01 date. lbl small scuffs VV+ Min. \$5
170. Vi Mon 3333 (Pre-Dog Johnson) Charles D'Almaine (Violin Solo) The Holy City E to E- Announces. Min. \$6
171. Vi Mon 3441 (Pre-Dog Johnson) Sousa's Band. Polka, Rose Buds. Take 2 recorded in '01 V+ Berliner Concert Grand Improved Gram-O-Phone Record 5074. Sousa's Band. Rose Buds--Polka. Black paper label, black "wax" VV+ Minimum for the pair, \$15. Early Canadian.
- Small Records. Min. \$6
172. Berliner 6082 Mr. Jno Terrell. Casey's Address to the G.A.R. G+ Quite rough, more for display.
173. Vi 1224 (7") Miss Maud Davies & Sousa's Band. Will You Love When The Lilies are Dead? sunken lbl E Similar to GP lbl, no reverse stkr
174. Co 1552 (7") Tenor. The Whistling Bowers Boy. Pressing imperfections one side V+ St. Louis 1904. reverse stkr, limit rings min. \$4.50
175. Berliner 527W Mr. Dan W. Quinn. Hot Time in the Old Town. Mar 31, 1898. Title printed, Quinn signed it. Says New York large letters. V- considerable wear. Min. \$8
176. Berliner 1731Z Mr. Dan W. Quinn. Never Did the Same Thing Twice. Mar 31, 1898. G+ more for display. Min. \$7.
177. Berliner 3413 Mr. Henry Higgins of Sousa's Band. New York. Light of My Life (Cornet Solo) Fancy type face printing, no date. V+ Hard rubber. Min. \$11.
178. Vi Mon 1234 (1st Dog lbl) J.W. Myers. Bashful Betsy Brown. 1902 recording date. about E Min. \$8
- 6Q. Vi Mon (pre-dog Johnson) A606 (7") Westminster Chimes--Rock of Ages. 2-11-01 E Min. \$7
- 6R. Emerson 7126 (7") Ada Jones, Porter, Knight, Harlan. The Trial of Joshua Brown Part 1/ Part 2. EE- Rare. Min. 3.50
- 6S. Operaphone (red paper lbl) 1720. Concert O. Simple Adeu/String O. Canzonetta (Goddard) 8" vertical, orig sleeve. Very unusual. E++
- 6T. Vi GP 315 (8") Sousa's Band. At a Georgia Camp Meeting (Mills) EE+ '06 stkr.
- 6U. Harvard 3020 (Talking) Reuben Haskin's Trip Through the New York Subway. Sears record, early powder blue lbl V+ passing dig Interesting.
- 6V. Nicole Record 2659 (7" red fiber material) British Imperial Military Band. Cotton Blossoms. E could be early; single sided. Min. \$9.

- 6W. Co 519 (7") Vocal Quartet. Little Darling, Dream of Me. Silver/black lbl E-
- 6X. Vi GP 4515 (7") Billy Golden with Orch. Turkey in the Straw. '05 reverse stkr EE-
- 6Y. Gramophone Grand 1400 (Canadian 7" red "wax", brass ring hole) The Black Dyke Mill Brass Band. Independent-March (Hall) E some pressing imperfections but OK Nice original and rare. \$10 Min.
- 6Z. Busy Bee 410 (7") Quartette. Carry Me Back to Old Virginia. Beaut litho lbl E+ their special slot for Busy Bee Phonos. Min. \$8
- 7A. Berliner. 443 Handorgan (handwritten) 1198 E to E- slightly rough start. Min. \$10

- Edison Diamond Discs Min. \$ 3.00 WL=White label.
- 7B. Ed 51066 Broadway Dance O. Runnin' Wild-FT/Rose of the Rio Grande--FT E WL
 - 7C. Ed 50976 Duke Rogers (Reputed to be Bert Williams but don't believe it) Save a Little Dram for Me/William Cahill. Dinnie Donohue-District Leader (Monolog) E/EE- WL Steve Porter. Planagan's Real Estate Deal/Collins & Harlan. From Here to Shanghai (Berlin) E WL
 - 7E. Ed 51405 Congo Four. Glad Eyes-FT/Bring Back Those Rock-A-Bye Baby Days-FT E WL
 - 7F. Ed 51455 Meadowbrook Dance Orch. Me and the Boy Friend-FT/Polla's O. Nightingale-W EE-WL
 - 7G. Ed 50832 (black paper lbl) Broadway Dance O. Second-Hand Rose-FT/Bring Back My Blushing Rose-FT (Ziegfeld Folies of 1921) E
 - 7H. Ed 50890 (black paper lbl) Lou China Friscoe (Xylophone) In My Heart/Tuck Me to Sleep E
 - 7I. Ed 51048 Charles Ross Taggart. Country Fiddler at the Telephone/A Country Fiddler Gets New Thrills (experience w/Edison light bulb.) EE+ WL Min. \$5
 - 7J. Ed 82224 Claudia Muzio. Eugene Onegin (Tschaikowsky)--Sei forse l'angelo felele?-Andrea Chenier (Giordano) La mamma morta. Et etched lbl but shiny smooth M \$6.
 - 7K. Ed 82555 Eduardo-Ferrari-Fontana. Garibaldi's Humn (In Italian)/ Virgilio Lazzari. Barbieri de Siviglia--La calunnia EE+ etched but smooth. Min. \$5. nice.
 - 7L. Ed 83066 Marie Rappold, Giovanni Zenatello & Chorus. Aida--O Terra Addio/Explanatory Talk by Harry Humphrey. WL E+
 - 7M. Ed 83053 Karl Jörn & Arthur Middleton. La Forza del Destino--Sole nne in quest'ora/ Explanatory Talk. EE- early etched lbl (pre-fire)
 - 7N. Ed 83016 Giuseppe Anselmi. Lucia Di Lammermoor--Tu che a Dio spiegasti l'ali/ Explanatory Talk. Pre-fire smooth etched lbl. E
 - 000000 Ed 82269 Jacques Urlus. Allmacht'ger Vater (Rienzi) In German/Frieda Hempel. Standchen (Strauss) Maria Wiegenglied (Reger) WL E sml lbl damage B-M \$4
 - 7P. Ed 82252 Jacques Urlus. Traum Durch Die Dämmerung (Strauss)/Die Allmacht (Schubert) In German. WL EE+
 - 7Q. Ed 82234 Claudia Muzio. La Bohème--Me chiamano Mimi/Aspiration (Chopin) French. EE- plays OK, etched lbl but a later pressing.
 - 7R. Ed 82247 Claudia Muzio and Mario Laurenti. Pagliacci--Silvio! A Quest'ora/Claudia Muzio. Io son L'umile Ancella. In Italian. WL EE+
 - 179. Ed 51155 Billy Jones & Ernest Marc. Old King Tut/Barney Google E/E Min. \$4 WL
 - 180. Ed 50469 Jaudas' Society Orch. Darktown Strutter's Ball-FT/Li'l Liza Jane--One Step N-
 - 181. Ed 50116 Brass Orch. Black & White Rag/Persian Rose E/X damaged side Min. \$1.75
 - 182. Ed 52095 Dalhart & Carson Robison. Blue Ridge Mountain Home/Dalhart. When the Moon Shines Down Upon the Mountain. E/E WL Electric. Min. \$6. /Min \$6
 - 183. Ed 52235 Arthur Hall. Sweet Elaine/Harrison & Archibald. Memories of the Past E+WL
 - 184. Ed 52441 Hank Simmon's Show Boat Quartet. Melodies of Long Ago #1/#2 OK EE+ Min. \$6.
 - 185. Ed 52052 B.A. Rolfe & His Concert Orch. Moon Shadows/Devotion N- Min. \$6.50

Of a Classical Nature Min Bid \$2.50

Following are 12"

- 186. Co A5799 Henri Scott. I Fear No Foe/Thy Sentinel Am I E+ orig sleeve.
- 187. Vi GP 88014 Mme. Emma Eames. Elegie (Massenet) Strong E '07 reverse stkr. pno acc.
- 188. Vi GP 88069 MELBA Hamlet--Mad Scene Part 1 Strong E '06 reverse sticker.
- 189. Co A5105 Miss Vivienne & Miss Behnee. Flower Duet from Mme Butterfly/ Solo and Humming Chorus from Mme Butterfly. N- Large Notes label.
- 190. Vtla 88015 (Patents lbl) Emma Eames. Chanson d'Amour EE+ '08 date.
- 191. Vtla 88078 (") MELBA Rigoletto--Caro nome EE+ '08 date.
- 192. Vi 74175 (") John McCormack. Molly Bawn Et '12 date
- 193. Vi 74237 (") John McCormack. The Irish Emigrant. E
- 194. Vi 74088 (") Evan Williams. Elijah--If With All Your Hearts. Et '12 date.
- 195. Vi 74148 (") Evan Williams. The African--Oh Paradise. Et '08 date.
- 196. Vi 74039 (") Marcel Journet. La Marseillaise EE+
- 197. Vi 74134 (") George Hamlin. Bohemian Girl--Then You'll Remember Me Et '08 date
- 198. Vi 88188 (") Ernestine Schumann-Heink. Lucrezia Borgia--Brindisi E '08 date
- 199. Vi GP 85119 Pol Plancon. Le Caid--Air du Tambour Major. '07 reverse sticker. E
- 200. Vi GP 47006 Marcel Journet. O du mein holder abenstrn--Tannhauser. E '04 reverse stkr
- 201. Vi 35046 (black) Helene Noldi. Inflammatus from Stabat Mater (Rossini)/John A. Finnegan. Stabat Mater--Cujus animam EE+
- 202. Co A5245 Alice Nielsen. Annie Laurie/Kathleen Mavourneen. EE+ Signature in "wax"
- 203. Co 3377 (12" black & silver lbl) Miss Ruth Vincent. Home Sweet Home E-V+'04 Fair date. Master numbers are very close to #189 above!

Following are 10"

- 204. Vtla 87580 Louise Homer-Louise Homer Stires. Go Pretty Rose E+
- 205. Vtla 64990 Giuseppe de Luca. Mattinata (Morning Song) E+
- 206. Ed 82176 (Diamond Disc) Taurino Parvis. La Favorita--Vie n Leonora (In Italian)/C1919 Eleonora de Cisneros. Samson et Dalila--Mon Coeur s'ouvre EE+ late etched
- 207. Br 3225 Eucharistic Congress Children's Choir (30,000 voices) Mass of the Angels--Kyrie (St Dunstan)/Sanctus & Benedictus E seldom seen early Bruns electric.
- 208. Vi GP 81079 Mme. Louise Homer. Les Filles de Cadiz (Delibes) EE- '04 reverse stkr.
- 209. Vi L-24015 (Gold lbl Program Transcription.) Createore's Band. Semiramide--Overture/ Il Guarany--Overture. Strong E almost Et Ill-fated 1931 33 RPM series M\$8

Literature and Miscellaneous Individual Minimums.

- 7S. Some Early Talking Machines. Circa mid-teens 6" X 9" magazine cut-out shows treadle Graphophone, Models AN and GG. Says these seldom seen now! Min. \$2. nice.
- 7T. Pathe Disc Catalog--Double disc Records 5 1/2" X 8" several hundred pgs, nice. Lists 10" 12" and 14" records, no needle type so probably about 1920. Min. \$6 EE+
- 7U. Composers & Artists Who are Re-Created by Edison's New Art. 8" X 11" string bound, nice cover, hundreds of pics of Edison artists, players, orchs, composers. Over 100 pgs. Very Nice. Dates around 1916. Min. \$10. Fine paper, probably showroom materials.
- 7V. A Specially Selected list of Recreations, Vocal & Instrumental 16 pgs 5" X 6" Teens M\$3.
- 7W. Mood Music Based on Psychological experiments conducted under the direction of Dr. W.V. Bingham, Carnegie Institute of Technology 1921. 6" X 9", 30 pgs including Mood Change Chart. Min \$6 EE-, some pencil writing on it. Records described are from '20 catalog.
- 7X. Making Records at Home on an Edison Phonograph. 15 pgs 3 1/2" X 6" EE- Min. \$3
- 7Y. Indestructible Records, Oct., 1908, 3 1/2" X 6 1/2", single sheet, pic of fiddler rube w/ corn basket. 4pgs, records 858-881. Nice. Min. \$3
- 7Z. 3 Million Edison Cyl. Phonos Have Been Sold & Hundreds of Millions of Cylinder Records! 3 1/2" X 12 1/2" Handbill showing Amberola 75 upright, slightly tattered edges. Nice Display Minimum \$5.
- 8A. 1926 Edison Disc Supplement, 12 pgs fold-out 3" X 6" pics Rolfe, Jones-Hare, Braidwood, Brunswick Supplement (circa 1924) 14 pg fold-out 6" X 3" pics of Margaret Young, Ted Fiorito, Marion Harris, Ray Miller O. & lots of record listings. E+ Min. \$4
- 8C. Sonora, The Highest Class Talking Machine in the World. 46 pgs, 3" X 6 1/2", nicely done showing factory, motors, 5th Ave. Salon w/early cars, Needles, portable use-camping. N- Very Nice showing many of their unusual models. Min. \$5
- 8D. Edison Announces the New Ediphone, cut-out of aged inventor holding speaking tube. 6" X 7" inside shows businessman dictating. Late 20's. Interesting display. Min. \$4
- 8E. Edison Blue Amberol Records, from F.K. Babson, Chicago. 5" X 8" scene around Christmas Tree, Amberola 30 the gift, family members looking at the records. 26 pgs EE+ Min. \$8
- 8F. Edison Gold Moulded Records--American Selections. 3 1/2" X 6" 48 pages, E++ Listings to Feb., 1906. Min. \$8.
- 8G. Edison Amberol Records, 8 page fold-out Feb., 1919. 3 1/2" X 6" Minimum \$4
- 8H. Edison Amberol Records, same but is April, 1919 Minimum \$4
- 8I. April, 1909 Columbia Records, 16 pgs, 3 1/2" X 6" pic of couple behind rainy window listening to horn phono. Intro the Taft records, discs and Indestructible cylinders. Min \$6 E+
- 8J. The Kent Attachment for the Edison Diamond Disc phonograph. Used for playing 78 disc records on it. Orig box, printed instructions on lid. Nickel plating, nice. Min. \$35
- 210. The Victor System of Changeable needles, 6" X 7" c1915, pre-Tungs Tone. E+ Min. \$1.25
- 211. 4" X 9" newspaper ad, January Victor Records demonstrated at W.B. Allen Co, Los Angeles. large cut of a Vi record, issues 'Bring Back the Kaiser to Me' Min. \$5.00
- 212. Edison single sheet April, 1905 Gold Moulded Record Supplement. Lists 25 cylinders, 3 1/2" X 6" a bit waterstained. E- to V+ Min. \$1.25
- 213. Old Time Edison Disc Records, 3" X 6" 6 page fold-out. Circa 1926 records, green print, pics of darkeys dancing in moonlight at plantation slave cabin. N- Nice Min. \$2.50

- 214. Columbia Miscellaneous. The New Columbia (1924) 15" X 24" fold out showing models, features of this late phono just prior to Viva-Tonal. Poor condition, could be framed. Also early Emerson catalog, phonos. Also 5" X 7" Columbia Race Records, 20 pgs, cover poor but readable B. Smith, C. Williams, Bessie Brown, Edith Wilson, F. Henderson says Col. Race Records are best. Also 20 Pg regular supplement. VV- Min. \$4
- 215. Repeat-a-Voice Metal Recording Discs. 6" with original instruction sleeve has a Mother-daughter shouting w/megaphone into their Vtla. Plaza Music O. Nice display. M \$4
- 216. The John Wanamaker 1912 Diary. 447 Pgs, 5 1/2" X 7", hard bound, not written in, has hundreds of ads; Early Model T Ford, 29 drawings of NY show houses from stage listing box and seat numbers, Hotels, Pianos, forecast of NY by 1930, Hours of interesting reading. Min. \$10 EE+
- 217. Radio Forecast May, 1932. 5" X 8" 48 pages, Irene Bordoni on cvr, articles mention Guy Lombardo, Ben Bernie, Geo Hall, deLeath, Bing, Ruth Etting. E++ Min. \$6.
- 218. Radio Forecast, Jan, 1932. Mentions Jessel, Hoover, Goldbergs, article Kate Smith, pic at mic, Enoch Light w/pic, deLeath quote E++ Min. \$6. Hourly programs Jan, '31- Feb, '32.
- 219. Picture Postcard with photo of man sitting in a corner with early horn Zonophone (rear mount), 2 record boxes, MG horn, room quite plain. Min. \$4 c1903 machine.
- 220. It's New! The Polly Portable Phono. 6 1/2" X 9", has Cone horn, Mid-20's shows flapper carrying it, shows scroll Victor record on turntable. E+ Min. \$3
- 221. Philco Radio Star Album 1939, 6" X 9" 15 pgs loaded with radio personalities pics Buddy Clark, T. Dorsey, J. Benny, F. Brice, H. Heidt, B. Hope, Jolson, K. Kyser, M. Raye, Crumit-Sanderson, Vallee, F. Waring etc. Wonderful if you remember those years. Min. \$8. Tune from Any room with Philco's Mystery control!
- 222. 7" picture record "The Easter Bunny Party" VV+ Brightly colored bunny has ears that extend beyond record. c/1948 double sided. Min. \$4.
- 223. 5" blank (new) recording disc has pic of Wendell Wilke and says FOR PRESIDENT. N- pretty green color. Min. \$5. Circa 1940
- 224. Publisher letter 8" X 11" to Mal Hallett at the Cocosnut Grove. L.A.. to use their latest song hit. Says Paul Specht will feature it in two weeks. Got this in a bunch of sheet music stamped RED NICHOLS I found in the early 60's. Believe he died in a Glendale rest home in the late 50's! Min. \$4. V+
- 225. Edison Amberol Records May, 1920, 5" X 8" 12 pgs, yellowed V+. Lists regular, purple and some foreign records. Blue cvr with pics. Min. \$4 heavy paper.
- 226. The "Wade" Fiber needle cutter. 4" overall, nickel plating beautiful N- works fine M \$8
- 227. Victrola 90 Instructions for setting up & Operating. 5" X 7" 15 pgs EE- pics Min. \$4
- 228. RCA Victor Records, June, 1947 18 pg fold-out supplement. 3" X 5 1/2" T. Dorsey, P. Como, T. Beneke, S. Kaye, F. Martin, Joe E. Brown on 'How to Play Baseball,' etc. E++ Min. \$2.50
- 229. Victor Records by Caruso. 5" X 7" 12 pg brown-tone with pics & record listings E+ M \$3.
- 230. Instruction Book Gardner 4Cyl Motor Cars. 5 1/2" X 9" 28pgs, E Condition. St. Louis manufacturer in the 20's. Min. \$4.

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- Clarion 5279-C: Now's the Time
- Clarion 5293-C: Grievin'
- Harmony 1371-H: I Apologize (Only if name on label is "Ruth Brown")
- Decca 276: Stay As Sweet As You Are

also

- Capitol 12" LP T-515, "TV Curtain Calls" (1953)
- Capitol 12" LP T-854, "Kate Smith" (1957)

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